

CLASSIC MUSIC NEVER GETS OLD

DOWN THE LINE



ERIC CAMPUZANO

ALL THE SOUNDS OF NOWADAYS, TURNING INTO A TWISTER

ISSUE 8 OCTOBER 2010
DOWNTHELINEZINE.COM

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Do you know how much good a little bit of extra money can do? Mocha Club's vision is to "provide a way for people who don't have hundreds or thousands of dollars to make a difference in Africa. We do this through a community-based website where members can start a team and invite friends to join them in giving \$7 a month – the cost of 2 mochas – to support a project in Africa." Mochaclub.org

(Mocha Club did not buy this ad nor do they endorse this magazine – just givin' ya food for thought)

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TO QUOTE OR WRITE

Sometimes I get asked why we always do the interview style articles here. Well, part of it just has to do with time – this is all volunteer work and we have full time jobs and families. But it also comes down to another simple reason: the people we interview make great quotes and we just don't want to mess those up with our commentary.

Also, let's face it – some articles in other magazines get a little too bogged down in writer commentary. Sometimes you have to wonder what on earth the writer was thinking, because the funny they make in their head doesn't always boil down to funny in print. Something we are also guilty of too often. But we usually just like to let the artist's words speak for them.

<http://www.downthelinezine.com>

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DOWN THE LINE

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WRITE US Letters and comments need to contain your full name. All submissions become property of Down the Line E-zine and may be edited or condensed. Or even printed out and framed if you really kiss our... um... never mind....

VISION:

Down the Line covers bands that explored the intersection between faith and art in the 1980s through the early 1990s - even though they were probably never accepted in to what is called "Contemporary Christian Music" because they were too edgy or alternative or liberal or for whatever reason. Some of these bands may still be making music today, and others may have moved on. We cover these bands (active or dormant) as well as any new projects by former members of these bands and any new bands that may have the same spirit as these bands.

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(there would be a whole lot more technical mumbo jumbo in this space if we were more professional. But that would be boring and all...)

LETTERS TO US

Just a comment... nothing special

Thanks for your work assembling the material for this zine. I can't decide if it's really cool to see where these musicians are today, or if it's simply sad to witness how so many of them have legitimately struggled with their beliefs, only to turn away from the Christian faith.

That's not to say that I have any great love for the Christian music industry: I was in a band on Tooth & Nail "way back when", and I know how the Christian music industry chews bands up and spits them out. Touring as a "Christian band" can be quite detrimental to your spiritual health.

The '80's seemed to be a really great time for bands that were "Christian" by classification, but weren't really sure how to correlate their faith and their art. This tension produced some fantastic music, which I still enjoy.

Apparently it also produced (or revealed) a great deal of angst in many of those artists; an angst which they are still dealing with today. Thanks for bringing these artists back into the light so that we can get a chance to take a second look.

Jamey Bozeman

(Nothing Special? The cool thing is that we also get letters to the Editor that are as cool as the articles themselves....)

Hi DownTheLine Guys!

Hey. Thanks for your work. I just read the Gene Eugene special yesterday and thought it might be funny for you guys to hear that we played "Dig" to ten thousands of people when my wife and I supported Whitney Houston on her European dates. There's a video of that on our little homepage:

www.danielbenjamin.net

Hope you enjoy it!

Love from Germany,
Daniel Benjamin

(I checked this out – it is legit! About 6 minutes in to the video is when the Adam Again song is played. Crazy thing is that Gene used to play "I Will Always Love You" in concert from time to time, even though he pointed out it was a Dolly Parton song.)

Comment on "Issue # 8 Is On The Way" [in reference to who all would be in this issue]:

Will any of them be coming out?

j/k

Love the work you are doing and can't wait to read!!!! DTL!

Rhu

(Any of them? All of them! We only print coming out articles now. Or do we?... :)

Sterling Speaks Again

Wow! To be in the same issue as Ojo..... Thank you Steve for not editing or sugar coating anything we talked about. I admire Down the Line for its journalistic integrity..... Godspeed.....

Brian Kirsch (aka Sterling)

(I think we should say thank you for being so honest. We can only print what people say to us, so we love it when the people we interview make us look good :)

Have any other questions, comments, theological musings, etc? We would love to hear them – come be our friend on FaceBook or comment on our blog. We also do that Twitter thing occasionally.

Daniel Amos

<http://www.danielamos.com>

According to a new YouTube ad, Daniel Amos returns 2011. No details on if this is a new album, or a series of concerts, or what. But there is serious buzz about a possible new album. Stay tuned.

The 77s

<http://www.77s.com>

There are also serious rumors of a new album from The 77s coming next year, but no other details have emerged. However, several classic and current 77s and Michael Roe albums are now available for purchase on most major mp3 stores, including iTunes, Amazon, Emusic and others. To make it easy to find them, all have been labeled as "77s". Other digital releases are planned for the future as well.

Michael Knott

<http://www.michaelknott.com>

Michael Knott is also joined the mp3 revolution - several of his classic albums are available on iTunes. A list of which albums will be coming soon to Knotheads.com.

Intense Millennium

<http://intensemilennium.com>

We are just around the corner from the release dates for the first five albums from Intense Millennium (*Human Sacrifice* and *Once Dead* from **Vengeance Rising**, *Rebellion* by **Sacred Warrior**, and *Bloodgood* and *Detonation* by **Bloodgood**). Turns out that the re-issue of *ut Level Music* by **The Altar Boys** will have to be delayed to make sure that all of the bonus material is in place. *Rock In A Hard Place* by **Bloodgood** will be moved up to January. Also announced for February 2011 are *Destruction Comes* by **Vengeance Rising** and *What a Joke* by **Deliverance**.

Saviour Machine

<http://www.saviourmachine.com/>

In celebration of the 20th anniversary of their 1990 demo, Saviour Machine will be releasing a 20th anniversary special edition boxed set. This awesome set will include CD + a vinyl version of the album. But that is not all - the demo will be remastered and include bonus demo tracks recorded in 1991. Pre-sales of the

first 300 signed editions is happening now, while the remaining 700 copies will be sold by Retroactive Records in November.

Wish For Eden

<http://www.facebook.com/pages/Wish-For-Eden/152240278127627>

The original Tooth & Nail band is back together and recording a new album for 2011. Two new songs have been posted on their Facebook page as proof. For now, the main source for info about this reunion is their FaceBook page.

Velvet Blue Music

<http://www.velvetbluemusic.com>

- The newest band on VBM, **Birds & Batteries**, have released their new album *Panorama* on CD, mp2, and vinyl.
- **The Prids** are recording a video for every song on their *Chronosynclastic* album.
- Most of the VBM are touring or playing occasional dates - see the VBM site for details.

U2

U2 is planning on issuing a special vinyl only album on November 26th. The ep is a special release for "Back to Black Friday," an indie retail event mounted by the organizers of the annual Record Store Day. *Wide Awake in Europe* will feature three songs, one of which will be the unreleased song "Mercy."

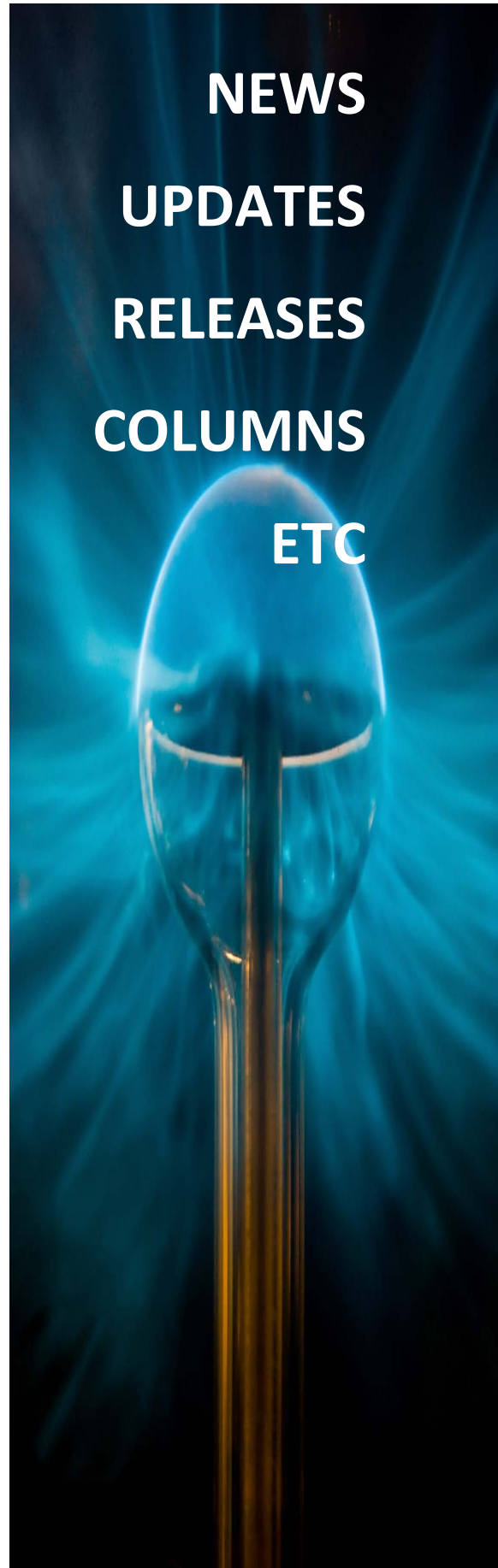
They also apparently have 12 songs for a new album to be released next year. These songs were produced by Danger Mouse, so they may not be the same songs earlier announced for an album called *Songs of Ascent*. That album may not be happening now. But there may also be an album of songs that they wrote for a Spider-man Broadway play or an album of club songs. Or not. Someone just needs to make up their mind.

Lost Dogs

<http://www.thelostdogs.com>

The Dogs have posted a preview trailer of the upcoming *The Glory Road* DVD on their Facebook page and other outlets. Looks really good - can't wait for this to be released. The Dogs also continue to play dates around the US - see their website for more details.

**NEWS
UPDATES
RELEASES
COLUMNS
ETC**





I feel like I am always apologizing for the current issue being late. This one is once again a bit behind, but the next one is well underway and I am making my best attempts to get all my stuff in to Matt on time for the next one. Sometimes life gets in the way. We have some cool things in the works, thanks for hanging in and reading the issues as they come out. This one was cool to do, I regret it coming out after Halloween with the cool tattoo spread that we did.

The Fall season is upon us, and November looks like a good month. So far I have a Bill Mallonee show on the calendar, as well as tickets to see Nick Cave's band Grinderman. There is so much great music out there and this issue is packed with tremendous artists, and we have a bunch of new artists in our reviews section as well.

I wanted to also say something about how cool I think it was for me to go back and listen to this part two interview with Sterling. I have said before how much I really enjoy listening to people and seeing the journey that they are on. Sterling has been really open and let us in on the path that he is on as he is trying to figure out where all the pieces fit in his own life. In this part of the interview it is hard to really convey the emotion that was going on if you were not there listening to the conversation, but it was heavy with emotion, with tears and with truth. I offer thanks again for Sterling taking the time, and we will have one more to go with him next issue.

Also, Matt and I need to figure out a good contest. Sterling donated the original artwork to the Veil of Ashes album *The Young and Reckless: The Regression of Veil of Ashes*. It is an awesome piece of artwork! So keep an eye out for that!

Undercover, Crumbacher, The Lifters

<http://take2productions.tumblr.com/post/1411076148/take2show>

Take 2 Productions announced a special one time concert event on Saturday, January 8, 2011 at 6pm. Undercover, Crumbacher, and The Lifters will reunite for special performances with special guest Michael Roe. This event will take place at Crossroads Church in Corona, California. Proceeds will Benefit "Romanian Revolution." See the website for ticket information (including a special limited VIP pass).

The Choir

<http://thechoir.net>

The Choir have remained busy - releasing a remix song every Monday from their recent album *Burning Like The Midnight Sun*. Derri and Steve are also hitting the road through November and December to play special acoustic concerts. See their website for details and dates.

SLIDE

<http://www.slidemusicgroup.com>

SLIDE has released their first video for the track "Dime Store Queer." The video features Mary McDonough from the classic Emmy award-winning TV series "The Waltons" and covers the subject of bullying (among others). Talk about a timely message! Work continues on their first album.

Aradhna

<http://aradhnamusic.com>

The Indian worship band Aradhna is finishing up their next album titled *Namaste Saté*. They have also teamed up with long time friend and filmmaker Ben Stamper to create a series of six music videos for the new album. Filmed in India, a preview of the videos can be found on their website. They also have several pre-release donation packages that come with cool extras.

Retroactive Records

<http://retroactiverecords.net>

Retroactive Records and its sub-labels have many new releases in the works. Still upcoming are albums by **Mass** (*Mass* and the unreleased *Fighter*), **Randy Stonehill** (*Lazarus Heart*), and **The Bleed** (*Ouch* re-issued as *Take Back A Life*). Also announced are re-issues of all the albums from Barnabas, but no details.

Crossroads of America

<http://www.xrarecords.com>

- **husband&wife** recently released *Proud Flesh* on CD and vinyl.
- *O Ye Devastator* (vinyl) by **Doug Burr** is out now as well.
- *Old* by **Starflyer 59** was finally released on vinyl picture disc.
- XRA website states that there is "Huge" news coming soon.

Patriots of the Wasteland

<http://patriotsofthewasteland.blogspot.com>

Patriots has announced that Brandon Wood has joined the band to take over vocal duties. Brandon is also the singer for several bands, such as Why I Hate and New Tomorrow. Josh decided that they really needed a different singer than himself, so they found Brandon. They are also looking for a guitarist. Work continues on their next album.

Subdivision Records

<http://subdivisiontheory.com>

- New Subdivision artist **Sungrazerr** has released a self-titled 5 song ep.
- Another new artist known as **JBAP** have released the song "Money Back".

Burnt Toast Vinyl

<http://www.burnttoastvinyl.com>

- The vinyl version of the new **Starflyer 59** album, *The Changing of the Guard* (with bonus 7-inch) is now out.
- The vinyl version of **Woven Hand's** *The Threshingfloor* is also out.
- The deluxe vinyl re-issue of **Starflyer 59's** *Gold* is still in the works
- **Erik Enocksson's** *Farväl Falkenberg* is finally available on vinyl.



I will be the first to admit that I am not a fan of the modern day documentary. I am one of those people that believe in giving everyone a fair shot, even when you are getting across your agenda. Agendas happen all the time – it is not like I expect people to not have them. But if you want me to listen to yours, at least show me that you have honestly and fairly considered all sides.

That being said, I think there are still reasons for watching documentaries if they contain some historical value. David di Sabatino's documentaries fall in to that category. I feel that he really didn't give everyone in his films a fair shake, but he did at least give some good historical information to make you think.

Here is what I mean by giving everyone a fair shake. Lonnie Frisbee is painted as a misunderstood person that was just treated badly by the leaders around him. His leaders should have known better. But the hard thing is, he was a leader, too. I wonder why the same grace that was extended to Lonnie wasn't also extended to John Wimber or Chuck Smith? Lonnie's mistakes and lies were glossed over with a kind of "well, he shouldn't have done that, but he was only human so it was okay" kind of attitude. Wimber and Smith were human, too – and should be given the same benefit of the doubt as Lonnie. But they are pretty heavily slammed. And unfairly too – I have worked with several Vineyard churches, and there has never been a cover-up of Lonnie's involvement (like the documentary implies). In fact, a friend of mine wanted me to read a book that Vineyard wrote on their history. I asked if Frisbee was in there, and he stated that there was a whole chapter on Lonnie, as well as chapters on many other mistakes the Vineyard made through the years. I'm sorry if John Wimber failed to mention Frisbee at the right time back in the day. People are just like that – it is kind of like when people speak of an ex-wife. They usually don't say a name, just "My Ex." When you are still hurt by something that is just the way you act. It is not some cover-up conspiracy.

The troubles continued when I watched the Larry Norman documentary. I realize that there are five people out there that still worship Norman and won't admit to his problems, but I think the rest of the world knows all about it. Shoot – most of the various accusations against Norman were well-known even back in the early 1990's when I first got in to Christian music. Once again, I still don't get why Norman was not extended the same grace that Frisbee was – both were leaders that hurt people by their actions. Both of them had victims. Di Sabatino claims that Norman still had "victims that deserved to have their side heard." But yet he only brings up the issues that have been well known for over a decade. I just don't get that. Not that I think this should have stopped the documentary – I just think he is not applying the same standard to both people. Frisbee also had victims – and was a victim himself (as Norman was probably also, since all musicians were back them).

When I brought these issues up with Di Sabatino, he accused me of being a Norman fanatic. Strange, because I honestly don't even like Norman's music. I recognize the place it has in music history, but I just never got into it. I only owned one Norman cassette a long time ago. That has really been Di Sabatino's response to any critics – you are just a "Norman fanatic." I guess the small number of Norman fanatics out there must be really loud – because I can never find any of them and Di Sabatino thinks they are everywhere.

Which leads to another confusing issue for me – he says he still stands behind what he said, just not how he said it. Still stands behind accusing a bunch of Larry Norman critics and haters of being Larry Norman fanatics just because they criticized his films? Odd, again.

But I write all of this just because I am one of many that have clashed with Di Sabatino publically. Many that have clashed with him have written him off completely, even created websites aimed at exposing him. After reading the interview in this issue, I have to say that I am seeing signs of hope. The brash, egotistical filmmaker that I once saw is showing signs of softening his "I am always right" edge. So there is hope. I like what I read, so I will continue to follow his filmmaking endeavors.

But I still want to see a bit more grace going all ways and not just towards one side.



ERIC CAMPUZANO:

all the sounds of nowadays, turning into a twister

By Steve Ruff

Ingred Shine Photography



Eric Campuzano is one of the most compelling artists in the industry. The reason is simple: he has played (or plays now) in some of the best bands, and instead of maintaining the status quo, he has started two of his own record labels in order to play, record, and sign the type of music that he likes and wants to pursue and promote. For those who don't know Eric, he was the bassist for The Prayer Chain, the now defunct Southern Californian band that arrived on the scene back in 1991. The Prayer Chain gained immediate attention with fans in the edgier, alternative scene and remained one of the most cherished fan-appreciated acts in the underground for several years. The Prayer Chain put out several great albums including their genre bending (and definitively unique) offering *Mercury*, which still tops many top 10 lists to this day.

Eric is a busy guy, besides being one of the founding members of Northern Records, he recently started a great new label call Subdivision which has some of the best acts that I have heard in recent months. In addition to the labels, he also plays in Stranger Kings, Cush, CVSC and is a husband and father to two kids. Let's not forget either about The Lassie Foundation and releasing two solo projects as Charity Empressa. For Eric, I'm sure there is not enough time in one day.

I was really excited to have a conversation with Eric and talk to him about music past, present and future. He is a down to earth guy that says just what he means and there was zero pre-tense with anything which is always refreshing. So, I hope that you, the reader, enjoy the interview. Let's just go ahead and jump straight in!

With the Subdivision label that was just created, what are the long term goals for the label? Are you guys planning on releasing tracks individually as you have been, or will you also offer full length releases?

With Subdivision... well, none of us have the time to release a proper full length anymore and it is just a way to facilitate the projects that we are working on. It also gives them the opportunity to be released without the pressure of being on a label. Some of these tracks can't be on Northern Records just because they might just be "one offs" here and there. So, this is just us being us... and with the last project CVSC, that song might not have been released ever because we just don't have the time to do anything else. That's why we started Subdivision... just to have a place to release whatever we have going on, a few songs a year from ourselves and our friends.

Will Subdivision ever release these tracks collectively on a disc as a hard copy?

Well, that's the premise of Subdivision... for Northern Records to be involved there has to be a proper record and

we want to support those bands properly. On Northern we have Telegram, Set To Sea and Monarch right now, and we make full lengths for them, we do the best we can for them. Subdivision is where we'll get together and put out one or two songs a year. Ideally everyone wants to put out a full length or an e.p. Stranger Kings is working on an e.p. right now, so to answer your question, ideally yes.

Who is on Subdivision right now?

Stranger Kings, Leslie Dupree Grimaud, CVSC, Sound Galley, Cameraphone and hopefully in the next two or three months we will have a couple of more acts on there. One is Andy and some people he has been working with, but I don't know when anything will drop so I don't want to say anything about it yet. (ed. note - since this interview originally took place, JBAP and Sungrazerr have been added to the roster)

Musically, who would your influences be?

Everything? I don't know, it's so broad you know. For Stranger Kings I guess we are influenced by The Cure, My Bloody Valentine, Dead Can Dance, This Mortal Coil and that type of stuff. For me personally I love everything from Guided By Voices to Jesus and The Mary Chain, from Girls



Ingred S. Photography

Against Boys to The Big Pink. I listen to allot of music and some of its dated, but I try and talk to my friends and learn about new music because I do find myself falling into that trap and listening to the stuff that I love from 20 years ago. It's always exciting to find new bands, like I'm really into The Big Pink right now.

Any chance that we will hear anything again from Charity Empressa?

I've started and stopped that so many times... probably not man, I mean I still have plans to do one more thing with it and then be done with it. Doing drone music is such a one way street, ya know? That's why the second e.p. was a little more fun, because I branched out a little bit, but it's really so one dimensional. It takes hours to make that music and it has to be spontaneous and from the heart, and to be honest I don't have enough time to sit there for hours and play around with one or two notes.

You have 2 kids correct?

Yeah, 14 and 9 years...When I did the first Charity Empressa record my daughter was 3 and I had plenty of time to sit there, play around and twist knobs, but now it's taking them to school, picking them up from school, going to Tae-Kwon-Do, doing homework (and I still hate homework) and with doing all the different things there's just no time.

Anything new in the pipeline with Lassie Foundation? What's going on there?

After we did that Three Wheel e.p. we started working on more stuff, but ya know it just fell apart again. So there's nothing on tap there and really to be honest, I don't know how much any of us want to work with each other anymore. There's a musical disconnect that happened with that a year or two ago. I don't see a Lassie record ever coming out again, I'm not going to say we're broken up, but I don't really see any interest in us working together again in that paradigm. That's not to say that me and Wayne won't write something, or Jeff and Wayne or me and Jeff, whatever, but I think under that moniker there's no value or interest to it, I think it ran its course. Now, that's just my take on it, if you talked to Wayne or Jeff you might get a different opinion.

Jeff is on tour with Smashing Pumpkins right now and he teaches at UCLA, so his time is very limited. Wayne has a full time job as a copy editor. For us to get together there would have to be something of real value, and right now I don't think any of us are getting real value from working with each other as Lassie Foundation.

Does Cush have anything happening in the future?

Me and Andy have a lot of music done, we just can't find anyone to sing on it. We kind of sabotaged ourselves really, because when Knott sang on the first one, then everyone kind of thought he would be singing... and that fell apart which was too bad because he was perfect for the band. Both Andy and I really wished it had worked out with him, but it didn't and we were left sitting on probably 20 really good music ideas. It's hard to find a good singer and the music really demands a good singer. I wish we could have made a second proper record with Mike, everyone really likes the first one, but the second one would have been knock-down awesome!

Talking about the Prayer Chain, each release was such a progression musically from the previous album, which album do you feel was the strongest release and why? (ed. note - could I ask a dumber question?)

Obviously I would think its *Mercury*. *Mercury* was the opportunity to really just do what we wanted to do. We were influenced by certain bands, but we weren't hijacking any other band on that release. That was just me, Andy, Wayne and Tim, and probably the most pure musical thing I've ever made, and I would argue to say that those guys probably would say the same thing.

The Prayer Chain was a forerunner in the Christian music scene... what kind of obstacles did you guys have to overcome as a band to make the kind of music you did?

I think bands like Undercover, Altar Boys, The Choir and Common Bond already broke down those walls and allowed us to be a Christian rock band. I think then bands like Prayer Chain, Mortal, SF59, etc. made it more relevant because we were able to make music, not just evangelical music. Those bands broke down everything for us, and I owe everything to those bands that I just mentioned. They allowed many of us to become artists where the music was paramount and we didn't have to go out there and do altar calls anymore. That was exciting for us, and I guess our biggest hurdle was to become a national act. You know, we played our asses off, we toured our asses off and I think that basically set up stuff for the TnN artists to take that roadmap that we forged and become bigger and more successful then we were. I don't know if that answers your question, but really our biggest hurdle was finding places to play and tour nationally. It was a success ya know, and I'm stoked that Plankeye and other TnN artists got to jump on that train and do it even bigger.

Yeah, it's definitely a different scene these days...

Yeah, it is a different scene now, back then we had to do everything ourselves. We had a manger, but we had to book our own tours...

It's different in that respect, but it's also different from the aspect of what was/wasn't okay then and now. I think you've mentioned it before, but you summed it up perfectly when you said that in the early days Christian music was evangelical by nature, and then other acts broke down that barrier and allowed artists to be artists and make music. I also think as far as the Prayer Chain goes, when you guys started out there were things that you couldn't say then that you could say now. It was a completely different scene, the industry is so different now.

Yeah, I mean we were supposed to be opening up for Petra, we had played a couple of shows with them and we got kicked off immediately. We just didn't fit that paradigm at the time.

I would say visually and lyrically that Prayer Chain was much harder than most of the other bands at that time. I can't remember the name of the song right now, but on the Whirlpool album there was the song about the kid who was gay and just wanted acceptance by the church. That was really pushing the boundaries back of what was and wasn't acceptable back in the early 90's.

The song is called "Some Love." and it would be interesting to talk to everyone in the band and see if they still have the same opinion about that song. Some people get more liberal or conservative because we're older now, and at the time we were just fighting to be accepted by the church. It's kind of like with the whole Petra thing, I guess they thought we were too controversial and we were not redefining but asking the question like what is wrong with us, or what's wrong with the gay guy coming to church, or the girl who had the abortion...aren't they loved by Christ? Why are we ostracizing them? Let's embrace Christ's grace you know? That's where we were coming from at the time, and I guess if people like you remember it then it was a good song and a good message. I believe it was also about this thing of I just want God, that's all I want ya know... I want to fall down at the face of the cross, why are you putting all these boundaries on me?

Have you heard the new Choir album? Hindalong's lyrics have some people talking which is good I think, it brings issues to the front that need to be discussed and gives people the ability to talk about them.

Steve Hindalong was a huge influence

on me lyrically when we were working on *Neverland Sessions* which later became the *Whirlpool e.p.* I had one lyric on there where he asked me, "Eric, what is this lyric?" I said, "What do you mean man, it's cool", and he said, "Eric, this lyric is devoid of value and meaning, please go rewrite it." Right there I realized, even though that hurt a lot, I have one opportunity to honor God by doing something poignant and great, so there's no time for vapid lyrics. Ever since he told me that I've worked really, really hard on my lyrics. That's probably why everything past *Shawl* really just comes out.

I'll ask you this question and I'm not asking about drama or anything of that nature, but why did the Prayer Chain break up? Was it just time to call it quits?

We actually decided to break up after the *Shawl* record, but we had one more record that we were committed to with Reunion, and we wanted to honor that commitment. That's really why we just went for it on Mercury. I guess it really took two or three years after that to break up, but it had just run its course. We just grew a part, we weren't on the same page anymore so it was time to call it a day.

What are you listening to right now?

I'm immersing myself in the old Cure stuff, the old Bauhaus stuff. I'm kind of retarding my development a little bit and going back to the bands that I took for granted and I was just a fan of, now I'm going back and being a listener of them. Herb Grimaud has exposed me to all that stuff and we talk about it all the time. So, I am spending time really listening and not just being a fan.



Vinyl, CD or digital and why?

Honestly, I kind of like cassette tapes. For example I have this Jesus and Mary Chain on vinyl, cassette and CD. I guess because it is what my ear grew up listening to, I like cassette tapes. I love the fidelity of tapes and I'm not a big fan of CD's at all because there's so much room on there that the EQ is so hyper and so loud... there's no definition and no body, it's just loud. I guess that what proponents of vinyl are after, there's only so much room to have an EQ range... for me cassette tapes are just really cool. I still four track on cassette sometimes, I like that little hiss that's in there.

Is there a piece of art, literature or film that you find particularly inspiring?

I guess as far as literature I would say *Mere Christianity* by C.S. Lewis. I guess for movies, *Cinema Paradiso*. A lot of *Mercury* was based on *Cinema Paradiso*, that's where the line 'It takes years to get there, it takes years to get back' comes from. I've read *Mere Christianity* about a dozen times and it never gets old ya know, and the same thing with *Cinema Paradiso*... but I love *The Hangover* also. (laughter) I'm just a regular guy, I guess maybe I have a little bit of culture, but really I'm not cultured at all. I don't read literature, I don't subscribe to various art forms and stuff, I just love what I love and I won't make any bones about it.

Top 5 early alternative Christian records?

1) *God Rules* by Undercover - There are some cool songs on there, and that's when I became a Christian so it has some special meaning.

2) *When Your A Rebel* by the Altar Boys

3) *4-4-1* - The first record which was titled *4-4-1*

4) The Choir stuff was always a big influence. There are certain songs on each record that slay me, but I guess I would have to say *Circle Slide* as a complete release.

5) The first 2 Common Bond records were awesome... oh, and the first Lifesavers record *Us Kids*. There are some songs on the Lifesavers record *A Kiss Of Life* that I still listen to today and they just kill me... like the song "Highway To Zion," or the ballad "See Me Fall." Mike Knott hit it out of the ballpark when he wrote "See Me Fall."

So, here are all the links to Eric's various projects and labels. Just a note, when you check out the Subdivision link, definitely click on the "cool or lame" tab, its fun to check out and you can also leave your vote and thoughts.

<http://www.subdivisiontheory.com/>

<http://www.northernworld.com/>

<http://www.lassiefoundation.com/>

<http://www.theprayerchain.com/>





HAMMOCK:

Chasing After Shadows...

Marc Byrd clues us in new music that is coming as well as discussing the fluidity of the music that he makes

Interview by Steve Ruff

I tried to get a hold of Marc Byrd several times before it actually happened. I had started to get a little bummed thinking that I might not get a chance to talk to him, and then I heard from his manager. I was stoked! I am a fan of Common Children, the band that Byrd fronted for roughly five years back in the later part of the 90's & early part of 2000. Common Children's last release, *The InBetween Time*, has always been my favorite. That record is where you can really hear the sounds of Hammock forming. I knew that Byrd had also recorded a record with his wife Christine Glass called *GlassByrd*, and I own both of her solo albums as well as I have always thought she had an incredibly unique and delicate voice. I was also aware that

Byrd has been a member of alternative pioneers The Choir for some time now, but I was unaware of Hammock until recently.

I was talking to a friend on my favorite message board, and he mentioned Hammock in a thread that he started and that was my introduction to these guys. I wonder how some bands slip by my radar, especially bands this good that are also members of outfits that I listen to regularly. Anyway, I am happy to be in the Hammock fold now! I first picked up their *Stranded Under Endless Sky* e.p., followed by *Chasing After Shadows...Living With The Ghosts* and then I just bought a limited edition release called *North, West, East, South* (which is a limited release package that comes with the Chasing disc, a 4 song e.p. only found here, and an amazing hardbound book with pictures by Thomas Pertillo of various shots that he has taken over the years as he took four trips with the band). The pictures are beautiful and a work of art that is the visual equivalent of the sonically stunning brilliance of Hammock.

The interview with Marc was really cool,

he was super gracious and it was interesting to learn how he does what he does. Definitely give these guys a listen and pop by their website to learn more, see more and hear more. Their releases are all available through the website, and if you get downloads from them directly, the music comes straight from their masters. Thanks for taking the time, and thanks for supporting great music!

Can you give me just a little background and tell me when Common Children broke up, and when did Hammock formed?

Common Children broke up after we did our 3rd album *In Between Time*. We brought Andrew in for that and it went more spacey and trippy than our previous records and the other guys in the band weren't that happy with that. So it was around 2000 that we officially called it quits. Once again with that last record we had a horrible distribution experience and we lost the distribution right before the record came out. Really by that time we just didn't have the emotional strength to go through yet another musical industry trial.

After that I started writing and producing for other people, Andrew and I continued working together and eventually I started coming over here to his basement studio and making music.

So Andrew played on the last Common Children album which means you guys have been playing together for about 10 years?

Yeah, and before that he joined Common Children and did a couple of live gigs with us when we were on tour. He was actually in a different band then, but we've probably known each other for about 13 or 14 years.

How do you describe the music of Hammock?

I think it's probably a mixture of ambient, shoe gaze, post rock and then in some places it has neo-modern classical stuff thrown in as far as the strings go. I would say it's a mixture of those things, I don't think we're traditional ambient drone band, nor do I think we're a traditional post rock band like Explosions in the Sky. Whereas they do the 'soft, loud, soft, loud' type of thing, I think we're more melodic but we don't use a lot of distortion or anything like that. The use of the strings and horns is influenced by listening to minimalist classical music, so we're kind of a mixture of all that different stuff.

I grew up listening to typical shoe gaze bands like My Bloody Valentine, but as a newcomer to Hammock, and to this unique style, can you explain how you approach the songwriting process? In addition, the music is so powerful and full of emotion, how do you go from the sounds that you hear in your head to getting them down on disc?

It's a lot of writing, a lot of starting songs and a lot of throwing stuff out. For this last release we had over 50 tunes that we messed around with, we narrowed that down the 12. Then we took those and had 4 songs for outtakes, 4 songs that we released exclusively if you bought our book package and those songs were a strictly ambient release.

There's beat-less ambient and rhythmic ambient and we do both, and I would say that if a song has staying power and it keeps us in an emotional place after repeated listens we will go with it. When

we're in the studio we create very much on the fly. A lot of time we're inspired by sounds first and foremost, and then we start creating parts and song structures based on that. So it's very much about getting the proper sound up first, being very inventive in the studio and then writing a song that's based around a sound.

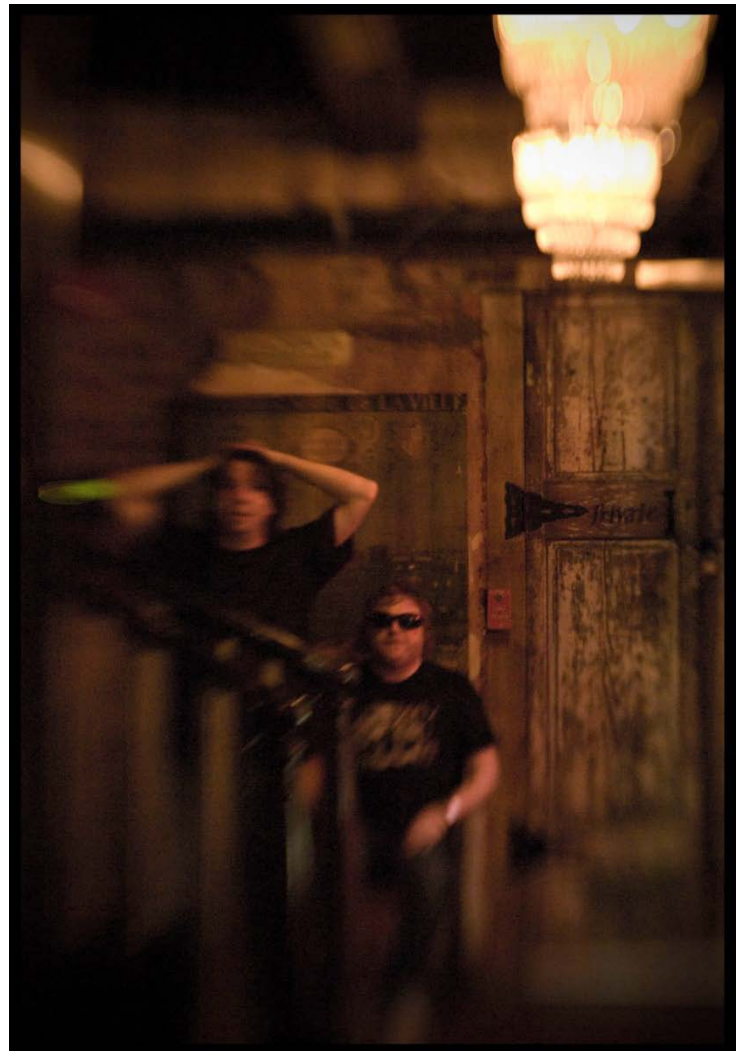
It's actually hard to describe, but I will say that because we've been doing music so long and we're not enamored by our own sound, so we do a lot of self editing and we do a lot of throwing out. We have what we call an out pile and for every release we have tons and tons of songs left over, or pieces of songs and ideas that we don't use. It's not that they were bad either, they just didn't fit the record and where we were going or what we wanted to express.

Our records are all different ya know; Kenotic is electronic and then Raising Your Voice is more of a "Sigur Ros-ey" polished and icy sound. Then we did *Maybe They'll Sing For Us Tomorrow* which was all beat-less ambience because we were asked by Jonsi of Sigur Ros to come down and do an after party at his Riceboy Sleeps art exhibit. We had to create music for that particular release that was something that the two of us would be able to pull off since it was going to be just a small gathering. So we came back and made a record out of it that was completely beat-less. Some people loved it and it created more fans, and some people didn't like it as much as the ones with drums. With the newest record, *Chasing After Shadows...Living With The Ghosts*, we incorporated real (not just programmed) drums. It's also more organic as we added a string quartet and a horn section.

I just think the way these albums come about is usually when we stumble upon a consistent sound and we feel like the songs are staying consistent with the vision, then the other songs just fall by the wayside.

How long did it take for you guys to put together *Maybe They Will Sing For Us Tomorrow* for the art exhibit?

It took awhile, ya know we were really nervous because Jonsi is huge as far as an influence for us and he's also a serious, serious artist. We were extremely nervous and wanted to do it right and we needed to make a lot of music that could last through the after party setting of an art exhibit. Honestly it didn't turn into a party either, nobody moved, nobody said a word... it was like being at church. It was just the two of us playing but we have a huge sound live, very big and very expansive. So, we probably wrote for 3 weeks to a month to come up with that material, then we



started rehearsing it. We realized we had enough material that was consistent enough to be an actual release, so we asked to use the name Maybe They'll Sing For Us Tomorrow because it was a piece in the Riceboy Sleeps exhibit. Jonsi said we could use the name and asked if we would like them to design the artwork which was a really cool thing.

What are your favorite songs from *Chasing After Shadows* and why?

Let's see... I'm very fond of Tristia because I like the strings, the horns, and how "big" it gets in the end. I love You Lost the Starlight In Your Eyes because I'm able to sing on that and that has horns... I think the ones where we did more full blown strings and horns probably hit me the most. In the song The Whole Catastrophe, the string arrangement and the string sound is amazing. Also I think I probably really like Breathturn too. I mean I like them all but as far as my favorites I would pick those four. Those hit me really hard emotionally and they're a little different from what we usually do on the previous recordings which was a challenge, but I think we pulled it off.

How often do you guys get out to play live?

Not often enough. This year we were planning on playing more but then my house got hit in the Nashville floods and I lost the whole first floor. I was really consumed with that for about three months and was trying to get that in order because I didn't have flood insurance. So, we haven't played out much at all and we would like to do more. We use Matt Slocum for cello and what we do live is we build loops with our loop pedals so it sounds very massive, and Matt's able to create the illusion of a string section by making loops with his cello where he can create the bass note, the middle harmony and the high octave and it sounds really cool. Playing out more is something we're really trying to take a look at next year.

What are you guys working on now and what's in store for fans?

Well, Tim Powles (from the band The Church) who mixed most of our last record, came to Nashville and we made some music with him. We've also been working with an artist named Matthew Ryan here. We did a remix for an artist

named BT, and we're probably going to do a remix for an artist named Helios.

Right now we're trying to finish an e.p. that we hope to release around Christmas, and that will be beat-less ambient, but it's a lot different from Maybe They Will Sing... it's a little more aggressive beat-less ambience. It's going to be available as a very limited hard copy and as digital. You'll get your monies worth too because our songs are so long it will be almost like a regular release. It will probably be around 6 songs... anyway, that's the plan right now, but you know with making music it could change tomorrow.

Any chance that "GlassByrd" will be re-released?

No man, I don't think so. That was another one of those horrible record company experiences. Right before the record came out everyone that we had been working with got fired while we were mixing the record. Christine did that record (GlassByrd) and her two solo records and she pretty much had a horrible record company experience with all of them, so if there's anything that has to do with Christine she might do a solo album sometime on the future. She talks about it occasionally, but right now she works with special education kids at a middle school and she's very happy doing that.



For right now though, artistically my focus is Hammock. I mean I still work behind the scenes in music and write for other people, but Hammock is a comfortable place for me. With Hammock I don't have an agenda or any type of message that I have to get across, it's just about the music. People judge it solely on the music too and not on whether it's spiritual enough or

whatever, you know what I mean? It's just music and honestly it's the most gratifying thing I've ever done. It's opened up doors for me to meet people that I've respected in music for a long time. I still play guitar in The Choir, but as far as music outlets go, Hammock is it for me right now. Plus it takes up so much time... it's been critically well received and we're very happy about that, we're also with Red Eye which is a huge distribution company. So it's rolling along and opening up doors.

Did you play on all the tracks on *Burning Like The Midnight Sun*?

I played on all the tracks except for the song "Old Man Byrd" which was the song about me. (laughter) I didn't really feel comfortable playing on that one, but I'm on all the other tracks on that record. Derri and I work really well guitar wise and he's been a big influence on me for years. The chemistry between the two of us is very natural. Steve and I are like brothers, I've known him for years and he wrote the "Old Man Byrd" song for my birthday party and played it in front of everyone acoustically.

I know you touched on it earlier, but how are you recovering from the floods that hit Nashville?

Actually it was me, Steve Hindalong, Andrew from Hammock and Thomas Petillo our photographer, and we were in Atlanta seeing The Church on their 30th anniversary tour. We were picking up the drummer Tim to come back to Nashville and do some work, and that's when the floods hit. Obviously I was out of town and Christine was alone so family came over and helped move everything from the first floor up to the second floor. Water completely came in through the first floor and garage. We had to tear out everything from the bookcases to the cabinets, the duct work, water heater and everything else, then we had to have it all professionally dried out to be free of mold. We just finished redoing the floors as well, so all in all it was a three

month process getting it all back together.

Because all our furniture and everything was moved upstairs, Christine and I just lived in the bedroom basically for three months, so I guess we realized that not only do we love each other but we actually like each other as well and being that close together like that was not a bad thing. Plus where we are in Nashville and where we are in our neighborhood, everyone was really helpful and generous in helping each other out. Looking back on it now it's one of those things where I kind of think, "Wow did that really happen?"

What artists are you currently listening to?

The new one by Max Richter which is called "infra". Andrew and I have seen The National four times and I love the new National record which isn't that new anymore. I really like the new Arcade Fire... let's see, what else... I'm always listening to instrumental stuff and ambient stuff, but the ones I seem to go back to the most right now is Max Richter and The National.

Anything else you would like to add?

I do feel like because we don't play out that much and stuff... but if people could just buy our records instead of illegally downloading them, I would appreciate it. If you look at Last FM and there are millions of listeners, and you have however many people there are on MySpace and Facebook, it just makes one think, "Wow, what if these people were buying our music!" It's different now I know, and because we don't play out live as much because it is such an undertaking, and Andrew

also is a designer, so it makes it a little harder to get out there. If people would just support us through buying the music it would be awesome. We're kind of old school too, we still think that buying albums matter and not just single tracks, we like to take people on a journey and I hope people have the patience to really immerse themselves in our music. I really do think there's an emotional payoff if you can take the time to do it.

Hammock discography

- Kenotic (march 2005)
- Stranded Under Endless Sky ep (july 2005)
- The Sleepover Series, vol. 1 (february 2006)
- Raising Your Voice....Trying to Stop an Echo (november 2006)
- Maybe They Will Sing for us Tomorrow (may 2008)
- Chasing After Shadows... Living With the Ghosts (may 2010)

<http://www.hammockmusic.net/>
<http://www.thomaspetillo.com/>
<http://www.facebook.com#!/pages/Hammock/103119103061575>



KING NEVER:

THE ABILITY TO DEFY GENRES

Interview by Steve Ruff



This is a great interview about a band that Matt Crosslin recommended to me. I still find that the best music comes through word of mouth, and this is definitely one of those times. King Never is a great act that is the brainchild of Matt McCabe. After the release of the album *Possibilities*, McCabe brought in Jordan Reading in on bass and Evan Parandes in on drums. *Possibilities* was released this year and Matt did a review on it in the last issue. This is one of those albums where you can use the “alternative” label and it actually applies. This is definitely an alternative to the mainstream. The songs are so well crafted, the layers so fluid and smooth, this becomes one of those discs that you wish you had come upon even sooner!

Matt McCabe has been around the scene for many years: prior to King Never he was in a band called Able Cain. In addition, he has contributed music to Farewell to Juliet which I am sure our readers are familiar with. The link to the album *Possibilities* will be found at the bottom of the page after clicking on the bands website. The cost is inexpensive and I am sure you will end up enjoying this as much as we at Down The Line have.

How would you describe the music of King Never if you had to classify it within a genre?

A mix of alternative and progressive rock with some ambient textures thrown in. Or simply pop songs with some twists and turns thrown in.

What are your primary influences in your music?

My two biggest influences are The Police and King Crimson. As a young player, I tried to emulate the guitar sounds and parts of Andy Summers, Robert Fripp and Adrian Belew. Later, I clued into the guitar-work of Jamie West-Oram of The Fixx, Derri Daughtery of The Choir, and David Torn. All these players approached the guitar in a more atmospheric, or part driven approach, instead of just strumming on power chords or playing a million notes a minute. Their guitar parts served the songs, not their egos. And logically, my approach to songwriting has also been influenced by those bands. They tended to shy away from strict verse-chorus-verse-chorus song structures and weren't afraid of playing in time signatures other than 4/4.

Can you describe what the songwriting process is for King Never?

Most of the songs start with a guitar part. I love playing with different guitar effects and

the actual sound frequently suggests or inspires a guitar part. Then I try to write some complementary parts to flow together nicely. Once I have a couple parts down, I'll start working on the computer - copy and pasting together some sort of song structure and perhaps working on a basic drum part. I may experiment with different bass lines for certain sections to further flesh out the arrangement. At this stage, I really view songwriting as putting a puzzle together - finding the right pieces to make the final product.

The mood of the song will frequently suggest a certain lyrical approach and I may have a couple of phrases that pop into mind. Usually the first verse comes relatively easy lyrically. Subsequent verses are more difficult, while the chorus is the most difficult because you have to tie it all together.

Up until about two months ago, King Never was strictly a studio project. I'm now working with a bassist and drummer and hope to tap into their creativity for future songs.

As an independent artist, what are your feelings on the digital music age as it exists today? Do you think it is even possible to make a living off of making music anymore?

I think the current state of affairs is great for independent artists. Because you can go direct to your fans and cut out all the middlemen who soak up your profit, it is possible to make a living as a musician. It just takes some ingenuity, hard work and good music. I'm not there yet, but who knows?

Can you give me a bit of history to your musical roots? What other bands have you played in, and are there other bands of interest that you have played with?

I started out playing clarinet, bass clarinet and contrabass clarinet in school bands beginning in elementary school and ending in high school. By the time I hit junior high, I figured I should pick up a cooler instrument. It was either the keyboard or guitar. I chose guitar. I wish I remembered my thought process, but I do remember agonizing over it for quite awhile. By high school I was playing in my Church's youth group band and the orchestra in "big church". In college, I founded the band Able Cain with singer Greg Asher and bassist Jordan Reading. Not so coincidentally, Jordan is now the bass player for King Never. Anyway, as often happens, after college the band broke up and we moved on. Around that time, about 1995, I started using the name King Never for my own musical endeavors. I've played in other bands, but Able Cain is probably the only band I've been in that people outside of Northern California would recognize.

I am new to your music and *Possibilities* is the only album I have purchased so far. Can you tell me the difference musically between *Possibilities* and your other releases?

Well, King Never started as an ambient project, featuring just me looping guitar. The first album, *Ambient Guitar Noise: Volume 1*, is all guitar loops. By the time of the second album, *Orphans, Misfits and Fragments*, I felt it was time to write some proper songs and collaborate with other musicians.. Greg from Able Cain and my wife Kristy sang and Jeff Elbel from Farewell to Juliet and Ping played some guitar parts. I played all the other instruments and sang some background vocals. The third album, *Lullabies & Sleepless Nights*, harkens back to the ambient roots of King Never. I was inspired by the birth of my son and thought I really needed to do a "Volume 2" in the ambient guitar series. The newest album, *Possibilities*, is a new direction for King Never. I finally decided to take the plunge and be the singer. This was a big step for me personally as I've never considered

myself a singer, just a guitarist. Kristy also sings background on a few tracks. Part of my rationale for singing was to simplify the prospects of putting a band together. I figured if I could sing and play guitar, all I would need was a bassist and drummer and we could gig. So that's the plan. Stylistically, the songs are similar to *Orphans*, but the emphasis was on keeping the number of guitar tracks to a minimum to hopefully make it easier to pull off in a live context. Also, whereas *Orphans* was a collection of unrelated songs, *Possibilities* tells one story from start to finish.

Is there a piece of art (literature, music, film) that you feel is heavily important and influential in what you do, and why so?

Yes. First off, the name King Never comes directly from Fyodor Dostoevsky's novel *Crime and Punishment*. With regards to *Possibilities*, the main character was highly influenced by some of the themes in *Crime and Punishment* - as well as some of the imagery. I also drew on Mary Shelley's *Frankenstein* for inspiration. And obviously the theme of mercy and redemption is Biblically based - but the album is not meant to be a "Christian album" nor is King Never a "Christian band". I think labels like that are rather silly and one dimensional. I mean, does it really matter? The subject matter of the songs either resonates with you or it doesn't. My hope was to touch on issues from a more universal perspective. I don't want to exclude anyone because of an arbitrary label...or let anyone down, for that matter!

What is in your cd player/ipod/record player right now?

The Incident by Porcupine Tree and *Burning Like The Midnight Sun* by the Choir. The Police are always in rotation.

Are there any plans to take King Never on the road in the future?

I hope so. Right now I am focusing on getting the guys up to speed on the songs... with a slight detour to record a cover of a traditional Christmas song.

You were in Able Cain. Are there any plans to re-issue the "rarities" release? Also can you give me the story behind Able Cain, how you guys formed and why you split up?

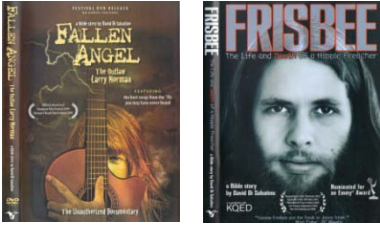
Yes, I was in Able Cain. I don't have any plans to re-issue "Rarities" at the moment because my hands are pretty full with King Never and

the studio. But, who knows? Maybe sometime in the future if there is enough interest.

Able Cain was founded by myself and singer Greg Asher. I seem to remember that one of my college roommates told me he had met this singer at church who was really into U2 and wanted to start a band. He said I should give him a call. I did. This would have been 1993. Our first attempt at a band was called Jericho Road. It was basically a glorified praise band, but we did do a few originals. Greg and I weren't really happy with the direction musically, so we disbanded and started looking for a new bassist. I should mention that Eric Foster, who later became Able Cain's second drummer was in that band - we knew each other from high school. Anyway, we placed an ad in the local newspaper. I think we listed our influences as U2, The Police, Simple Minds, etc. Jordan Reading called, after being convinced to do so by a friend - even though he hated U2. About this time, Greg and I had come up with this song called "Fire Flower." We played it for Jordan during our first meeting together and he instantly came up with this great bass line. He was in. Shortly thereafter, we added keyboardist Eric Schrepel who we knew from a previous band I was in called Mercy Cafe. I think Greg knew drummer Leo Gunther from church so we recruited him too. Leo had a previous commitment playing with Rich Lang, who was a real signed artist, so we were only going to use Leo for our demo of "Fire Flower," "Closer" and "Bleeding Spirits." Once we finished the demo, we asked Eric Foster to join as our drummer for gigs and subsequent recording. Splitting up wasn't really a planned thing. I forget the exact dates, but both Eric Foster and Eric Schrepel moved away during the summer of '94. We asked Leo to drum for us again and we continued on as a four piece. We felt Schrepel was un-replaceable so we didn't even try! The following spring/summer, Greg got married and his priorities changed. Then, I graduated from college and figured I needed to get a real job. I moved to Sacramento and worked there for about 6 months - until I was laid off. So I moved back to Chico and met my future wife and my priorities changed. A few years later, Greg and I tried to get a band together, but it was never really the same. We were going to use the name Mild 7. We wrote one song which I eventually released on King Never's *Orphans, Misfits & Fragments* called "Gone."

<http://www.kingnever.com/>

<http://www.ablecain.net/>



David di Sabatino:

“Life demands reflection, and stories are equipment for living”

Interview by Steve Ruff

My introduction to David di Sabatino's filmmaking was the groundbreaking documentary *Fallen Angel: The Outlaw Larry Norman*. It was the first of its kind, in-depth “warts and all” look at a musical legend who was known as the Grandfather of Christian Rock in. As soon as the movie was even being talked about, it was garnering its fair share of controversy. From the title all the way through to the content, most people are fairly decided on where they land whether they have actually seen the film or not. Like it or don't like it, it is a compelling piece of film making.

Even before the Larry Norman film though, there was David's Emmy nominated documentary titled *Lonnie Frisbee: The Life and Death of a Hippie Preacher*. Lonnie's story was undeniably moving, and was complex in the sense of how he did not fit into the neat and tidy little compartments that Christendom likes to place upon its committed. The conclusions that can be drawn after watching *Frisbee* are far and wide, and the unsettling turn of events speaks even more loudly to the need for grace and love inside the church, as well as to those who have come into contact with the established traditions.

I bought both of these films and was moved by both. I was profoundly touched at the story of Lonnie Frisbee for numerous reasons. The difference between Norman and Frisbee seems to be that Norman's issues were self induced, but that's not so unusual because most of our struggles are self inflicted to some degree. Frisbee on the other hand seems as if he became a casualty in someone else's war where he was a product of someone else's system and used for their gain. Regardless, both of these stories convey one very important truth, and that is that the grace of God is all reaching and free to everyone who accepts it. What we do and who we are is known by the One who created us and who loves us regardless of the limitations that society and religion place upon us.

The other fascinating story here with both films is that how the Gospel was proclaimed

and demonstrated by two individuals who didn't live up to what most in Christendom would consider to be gospel. That is where the food for thought becomes really interesting because the impact of both Norman and Frisbee is undeniable. Norman's musical reach not only defined the sound of a generation, but also an entire genre of music. Whereas Frisbee's evangelical drive and gifts changed the lives of countless individuals. Both of these films encapsulate the struggle of sustaining the weight of what these guys had become under the glaring microscope of outside influence, acclaim and adoration.

David di Sabatino has made two astonishing films that are not only eye opening, but also inspiring, alarming and convicting. Visit the websites at the end of the interview to purchase copies of the films, and thanks for supporting independent film making.

How do you decide to choose the subjects that you do your documentaries on?

I had a fascination with the Jesus movement and what had happened within this microcosm of time, and the two people who fascinated me the most were Lonnie Frisbee and Larry Norman, for very different reasons. Lonnie was of interest because of the nature of his story. Here was a guy about whom people's eyes got big when they spoke about him, as if they had seen and experienced something that was completely beyond comprehension. But, there were a couple of difficult issues to deal with as well. And because of those issues, the story had been shelved for a number of reasons, the most innocuous being that church denominations aren't very interested in historical or theological explanation, but also that Lonnie's story that had some stuff that many people think should best be left unspoken. To me it was a challenge to tell this story in a way that conveyed so many disparate parts into one compact storyline.

Larry Norman was of fascination to me because he was my introduction to the Jesus movement having been a fan of his early on. I truly thought that I was doing a similar story to Lonnie's when I began *Fallen Angel*, but once I had invested the time it was obvious

that this was a very different story altogether and I seriously thought about just letting it go a number of times. The reason I didn't was because of the victims that deserved to have their side heard. I also took it as a personal challenge that Larry was making rather loud noises that he was not going to allow it to go forward. I dunno... not too crazy about people telling me that I can't do stuff. And so I ventured forth because I think there is the need for truthful reflection upon stuff that we might rather not see. Life demands reflection, and stories are equipment for living. I am a firm believer that we can learn from the good as well as the not so good.

Is there still another version of *Fallen Angel* coming out, one with extras, etc.?

Absolutely. We've had great talks with distributors who got excited with the film and its possibilities. But things changed in their situation as the financial world began to crumble. We're going to release in early 2011 now. It will be much more thorough.

Are you dealing with fallout from the Larry Norman movie still?

Not directly. I learned a lesson from Pamela (Larry's ex-wife) and Randy Stonehill to just ignore it. Larry was a master spin-doctor, and the reason that nobody ever took him on was because this sort of thing awaited anyone who dared. People are rightly fearful of standing up and speaking out. You pay a price. But that doesn't mean it should not be done. So, it might be going on. I just have learned to dissociate myself from it.

What impacted you the most while doing research on these films?

What is that great line of Paul's... where sin abounds, grace abounds all the more. God's graciousness against the backdrop of human frailty is something someone could spend a lifetime showing. God is always striving for the best in humanity to come out, always tugging at us to do better. But if you choose to go down the road of destruction, that is your choice, as sad as that may be.

Did you know Norman or Frisbee personally?

I began to document Lonnie's life three months after he passed away in 1993. I met Lonnie through the recollections of his family and friends who graciously, albeit tentatively, opened up to me.

I did not know Lonnie, no.

I had met Larry in 1990 after sponsoring a concert in Toronto and again in 1996 when he came through Kingston, Ontario. I asked him some questions on both of those occasions, and his answers gave me pause. Once my curiosity was triggered, I just kept asking questions. Because I was trying to research things and get to the bottom of stuff, I came to the conclusion that Larry was not telling the truth. And that made me all the more curious.

What were the hardest obstacles to overcome while doing Frisbee and Fallen Angel?

With Frisbee it was melding the two major themes of Lonnie's life – his passion for God and his sexual struggle – into one story. These are not things that many people believe should go together and perhaps do not wish to hear about in this manner, but this is what I had to deal with as I unraveled the story. I think part of the strength of the Frisbee doc is that it takes on these things with honesty without getting into the political aspects or agendas that some people's minds immediately associate when talk of God and homosexuality arise. Part of the antipathy by some of his friends and family was the worry that people were going to get the wrong idea about homosexuality, that I needed to hammer out some clearly defined statement towing the conservative party line. Trying to explain that fear of what might happen isn't a good reason to do something was sometimes difficult, but I really enjoyed all of them because they are such a diverse collection of very sincere and upstanding people. And I liked them very much and could see how very much they loved Lonnie. But it was hard with the sexual issues. There were some tense moments.

With *Fallen Angel*, the main difficulty was dealing with Larry, his family and the group of slavish devotees that believe they need to defend indefensible territory. It's never fun to deal with a group like that, but nothing that hasn't been handled.

Too, in doing something like this it is fraught with the wonky thinking of some evangelicals who naively think that forgiveness means that you never speak of activities of this nature, that because God has thrown your sins in a

"sea of forgetfulness" that everyone else should too. You can point them to the biblical recitation of the David & Bathsheba narrative, where David's sin and accompanying actions are retold for our spiritual benefit. You can point them to entire pericopes like Psalm 78 where the writer extols us to "tell of all the wonderful works of God" and then does so up against the contrast of Israel's infidelities. You can point out that if this were a bio documentary on John Lennon or Jim Morrison, they wouldn't say a thing. You could point out that these same people watch and are fans of Bill O'Reilly or Rush Limbaugh or Chris Matthews. And if you push them, you can get them to say without equivocation that Obama may be the antichrist. But for whatever reason, this is somehow different. And you aren't going to win those conversations.

The guys that surprised me were some of those that knew these things were true, and I think some of this embarrasses them because they were standing around with their hands in their pockets while this went on. I am mystified by their statements.

Were you surprised at the reaction to Frisbee (nomination), and the reaction to Fallen Angel (opposition)?

The Frisbee film was helped a lot by the people at PBS, so, they had a big hand in that. I am proud of that film for a lot of reasons outside of the nomination. I think when you hear "Emmy" it lights people up and makes me sound a lot more legitimate than I really am.

The opposition to *Fallen Angel*, was I surprised? No. Larry told me point blank that he was going to do this, and set his family against me. So, I knew this was coming. It reminds me of the response by the Monty Python guys to the picketing done by fundamentalist Christians during the release of *Life of Brian* that the very thing they were trying to prove – that religion can foster some weird and wacky responses – was borne out by these protesters frothing at the mouth about a mockudrama that was poking fun at events playing in the background to the life of Jesus. I made a movie about a guy who spent a lot of his time trying to ruin those closest to him and then to hide his actions. How don't their actions prove the very point the movie is making?

That being said, I have listened to the criticisms carefully because I really love that story in the Old Testament where David responds to Shimei by asking himself whether there isn't some sort of message on the other end of a guy throwing s*** at him. And I think

some of my actions have been less than charitable. And I have had to repent of that. I was raised playing hockey, so if someone takes a swing, okay And that hasn't been the wisest move in many instances. I am a work in progress myself, and am in need of the cautions of both the Lonnie and Larry narratives to wash over me as well. So, I endeavor to be better at holding my rather big mouth in the future. That being said, I stand behind everything I said. I just am open to the criticism that there might have been a more charitable manner of saying it.

Do you have other projects in the works?

I do. Nothing I wish to discuss at this point, though.

Are your movies self funded?

Yes. I am not sure when, but after many years of fighting it, my years sitting at the feet of my father the entrepreneur have come in handy.

How was the reaction to your movies different from "inside the church" compared to "outside of the church"?

It's too complex to rope things off that tightly. I don't think that there is a uniform response in either camp. I have gotten a lot of positive response from the *Frisbee* film from all walks of life. That is a move that will continue to have life far beyond what I could have expected. There is an inspirational aspect to Lonnie's story and life. We're just getting *Fallen Angel* off the ground. Very different tone, but, who knows? I have seen *Fallen Angel* pierce people in a manner very different than *Frisbee*. Sometimes cautionary tales can wake us up from potential disaster.

What are your views on modern church in America?

There is such a diverse smorgasbord going on right now. At no time in history have people had so much opportunity to do something truly outstanding. I see people accomplishing wonderful things, but maybe not necessarily the things that are doted upon by others. Someone who has spent their life building a 20,000-member church may have missed the point of Jesus' parable of the widow with two mites. The Bible is pregnant with statements where God judges the truth of the matter where humans are getting excited about the façade. I want to see the things that God is interested in. And they are out there amidst the nonsense.

www.lonniefrisbee.com
www.fallenangeldoc.com



POY GOYI
TATTOO



HERB GRIMAUD JR: Happy Halloween

By Steve Ruff

Herb Grimaud Jr. has been featured before in the pages of Down The Line. We did an interview with him about his band Sound Gallery several months back, and he also is a member of the band Stranger Kings on the Subdivision record label which is discussed more in the cover story on Campuzano. I've been talking to Herb online for a couple of years now, but actually had the good fortune of meeting him and getting tattooed by him back in September of this year when my wife and I flew to California to see the Aunt Bettys Ford reunion.

Besides good music, Herb and I also share a love of tattoos and horror movies. Below are a few of the pieces that Herb sports, and several of them are perfect for this time of year with Halloween right around the corner. We just wanted to share the artwork with the readers this go around for our Tattoo You section. The pieces that Mr. Grimaud wears are all top notch, the detail in the black and grey is stunning and the color pieces are bright and bold! Thanks to Herb for giving us the pics, and thanks too for the great piece that he did on me!

01 - Left hand image - Frankenstein's Monster by Frank Ball

02 - Right hand image - The Bride by Frank Ball

03 - Stomach image - Phantom design by Ben Von Strawn, Tattoo done by Justin "Browny" Horan

04 - Left thigh side image - Snake by Justin "Browny" Horan

05 - Left thigh front image - Gypsy by Justin "Browny" Horan

06 - Right forearm image - Skull/Pistons by Eric Maaske



JERRY WILSON:

SHINING A SPOTLIGHT ON THE FIRST AND FORGOTTEN

Interview by Matt Crosslin

If you read this magazine, then you need to get a copy of Jerry Wilson's book [God is Not Dead \(and Neither Are We\)](#). It is essential reading for people that like to remember the music that we cover. The stories that are told in the pages of that book will inspire and scare you. Jerry has a few projects he is working on now, so we thought it would be a good time to catch up with him and get his thoughts on a wide range of topics, as well as updates on his book projects.

What is the current status of your upcoming book?

Depends on which book you're discussing. I had started work last year on a companion volume to [First and Forgotten](#) with a focus on the Maranatha artists of the '70s, but life has very much gotten in the way. I've had two bereavements in my family this year, and between that plus an increased work load at the day job there hasn't been a lot of energy left over. That said, [First and Forgotten](#) will be available on or before January 8th of next year, which is not coincidentally the date Undercover and Crumbächer plus some pleasant surprises I am not at liberty to divulge will be playing a concert at Crossroads Church in Corona, California. Be there.

For those that aren't familiar with the Maranatha artists, which individuals or bands will you be interviewing for the companion volume?

Bands will be Aslan, Mustard Seed Faith, the Way and the like. Individuals will be artists like Bob Bennett, Michele Pillar, Kelly Willard and others.

What made you want to change the name of [God's Not Dead \(And Neither Are We\)](#)? [First and Forgotten](#) seems a bit more... pointed?... than the first title - does it seem like too many have forgotten?

The name change came at the suggestion of a wise individual who's enjoyed far greater success than I in the print media world. His thought was the title should be darker, and as you observed more pointed. I came with several different possible titles, ran them by friends and family, and [First and Forgotten](#) was the unanimous choice.

It's an appropriate title when you consider it in light of today's music scene. Kids are

scooping up Switchfoot and Pillar and Reliant K discs and downloads by the score, yet they have no idea who paved their way. It's not like the mainstream rock scene, where many fans of current artists can not only tell you their lineage, they also listen to the same artists. That's not the case with Christian alternative.

Have you ever thought about interviewing bands like Switchfoot, Reliant K, etc to see what they know about the bands that came before them and making a book about that?

Thought about, yes. Gone through the hassle of attempting to wind my way through managers and record labels to actually reach them, no. I wouldn't mind talking to them, though. As I understand it, the father of one of the members of Switchfoot was in Parable, which was one of the early Maranatha bands.

Are there going to be any changes to First and Forgotten other than the title?

I'll be going through each chapter, tightening and tidying. A mistake I made with the book the first time through was relying far too heavily on transcripts of the interviews I did without checking them against the actual interviews. That will be rectified with [First and Forgotten](#). Not that I believe there was any misquoting before, but it will be more accurate, more true to the artist's words. In short, it'll be re-sourced from the original master tapes!

Are there any interviews that you wanted to do for [Gods Not Dead](#) but couldn't? Any chance we will see a part 2 or even an extended edition with bonus interviews?

Gene Eugene.

Among those available for interviews, it's more a case of people I should have interviewed to make the book more complete. I should have talked to the members of Adam Again; I should have talked to Mike Knott. Doubtless there are others, but those are the ones who stand out.

Part two, or extended edition... I won't say no, but at this time nothing is planned. Besides, you guys are doing such a great job interviewing people I'm not sure there's a need for a second part or extended version!

What has been the general reaction to the book so far? There seem to be several stories that expose certain areas of life that the CCM machine has sought to cover or ignore through the years - any backlash from that?

The reactions I've received have been nothing but positive. It was, and is, my hope that the book will have the same effect on those who read it that the Broken Records reunion concert in 2005 that sparked its creation had on me. Namely, the realization that while life has gone on, Jesus Christ is the same yesterday, today and forever. I had done a very good job for twelve years prior to the concert of putting Him on the back burner. My excuse was bitterness over how my time in CCM as a journalist had ended. The concert turned me back toward Him.

My love of this music and the people who created it isn't a nostalgia trip for when we were the young lions who were going to turn the church on to real rock'n'roll, and didn't know all the questions but were quite certain John 3:16 was the answer. Certainly I love the music itself; there was some great stuff made back then. That's not the key, though. The key is how the music spoke to me and others. Well, it still speaks. These artists still have something to say. That's why I wrote the book.

As far as any negative comments from current or former members of the industry, either they haven't read it, or since it won't impact their present-day sales they don't care.

I have noticed from your blogging and tweeting that you are politically conservative. But your handling of the topic of homosexuality in your book seems different than what I would expect from someone that runs in Republican circles. What do you think about that whole issue?

Wait -- I'm politically conservative? So that's why there's a "Palin in '12" button on my cubicle wall...

Seriously, my prayer is that my political views reflect my faith. Faith first, though.

I must note that there is no dichotomy between conservative political views and gay rights. Just the other weekend, a group called GOProud had a convention which they dubbed "HomoCon," with the featured speaker being Ann Coulter. You're not going to get more conservative than that!

Back to my own views. In my time in the corporate world -- I work for an insurance provider -- I've become quite familiar with those above me playing the boss card. Well, who's the ultimate Boss? Hint: not Bruce Springsteen.

I'm too busy working out my own salvation with fear and trembling to play morality judge, and I am more than willing to let God be God. I've come to realize I'm not up for the job. It's not that if I see someone messing up I'm going to stay mute for fear of appearing judgmental, for not helping someone get away from behavior that's destructive to themselves and others is just as wrong as hypocritically judging others. But if someone's gay, what am I supposed to tell them -- don't be?

I freely state that I don't know gay. I don't get gay. I don't understand gay. But there it is anyway. You deal. Either that, or go join Westboro Baptist.

The Bible says what it says. Don't like it? Argue with Him about it, not me. Let me know where that gets you. Hint: the losing end of the argument. Every single time.

That duly noted, God put on His big boy pants a very, very long time ago. He's more than capable of dealing with each of us in terms of who, and where, we are. If God can call a man who, as a king, got one of his most loyal subject's wife pregnant, tried to convince her husband to leave the battlefield and bump uglies with her to cover for the pregnancy, and when that didn't work deliberately put the husband in a battlefield situation where he'd be killed so he could (ahem) "console the bereaved widow" a man after His own heart, I'm inclined to believe God has a far different view of what matters than we oftentimes hold.

Since I pretty much believe in a smaller role for the government, that tends to put me on the conservative side of the spectrum. But it seems that there is extreme misunderstandings out there about conservatives (old, close-minded people that don't want change, etc). Do you ever run in to this? Where do you think it comes from?

How long do you have?

A lot of the misunderstanding stems from the same reason there is so much misunderstanding about Christianity and Christians. That is, the more publicly vocal elements tend to be the more extreme elements. If your only exposure to something is a freak show, how are you supposed to know otherwise?

There is also a lot of willful ignorance perpetrated by the media, which despite its protests against being labeled liberal is in fact just that. It eagerly seizes on the fringe, and when it can't find one invents one. Apparently a retiree holding a hand-written sign that reads "Taxed Enough Already" is a dangerous radical. Gee, who knew.

The principals of conservative thought -- limited government, individual freedom, individual responsibility -- are far too often

buried beneath an avalanche of rhetoric and misinformation. People believe as they choose, oftentimes regardless of readily available information to the contrary. If you want to know what Rush Limbaugh thinks, don't listen to someone telling you what he thinks. Listen to his show. If you want to know Sarah Palin's views on foreign policy, don't watch Saturday Night Live. Listen to her speak; read what she's written. If all someone can offer in response is a smug, blanket rejection because they're the smartest person in the room -- and it must be true, because they say so -- they offer nothing.

Political debate ought to be both sides bringing facts, logic and reason to the table in support of their arguments. We have precious little of that today. Instead, we have schoolyard name-calling, followed by even more schoolyard-ish cries of "they started it." Not helping.

As far as whether I've encountered "but how can you be..." scenarios, sure. Many, many times. You smile and shrug it off.

Same deal as when people learn I'm a Christian. All I can do is smile again and assure them I use my Bible for reading, not hitting.

As someone that has followed music for so long, what do you think went wrong with the industry as a whole? What could be done to fix it?

You'd think that between a couple of tornadoes and a flood over the past several years Nashville would have gotten the hint by now, wouldn't you?

Snark aside, what went wrong was the industry started in its infancy when it chose to align with the cultural ghetto of the more vapid side of the evangelistic church rather than be actual record companies. In the old days, major labels invariably had a gospel division, and everything they released went into the Gospel bin of the record racks at your local department store. It was, as far as the labels and market were concerned, nothing more or less than another genre of music.

Regrettably, when CCM came into being it did so with a handful of labels that had little to nothing to do with the record industry as a whole. As a result, the music was only available in Christian bookstores, which immediately dropped the number of potential customers to virtually nil. The bookstores, with very few exceptions, weren't equipped either logistically or philosophically to sell CCM. Their clientele, with very few exceptions, weren't equipped either logistically or philosophically to buy CCM. Evie was as radical as they were willing to get, and even she was too out there for many.

You had the occasional attempt by regular labels to set up a CCM division -- MCA had

Songbird in the late '70s, CBS had Priority in the early '80s, later on Warner Bros. created Warner Alliance. They all were shut down. Why? They didn't make any money because they didn't sell any records. Well, how could they? The regular marketplace had already written off gospel in general, and CCM in particular, as being worth the space in its racks because anyone who bought CCM went to the Christian bookstores, which were loathe to push product from evil secular labels no matter the artists involved. Meanwhile, the same artists weren't selling anything in the Christian bookstores for the reasons I just mentioned. Why throw a bunch of promotional money out there for these artists, with no discernible reason why you should believe it'll be rewarded, when you know you'll get a return on your investment in Elton John, or Billy Joel or the Doobie Brothers?

It wasn't that these artists were looked down on artistically. Miles Copeland, who ran IRS Records when it was a very big deal, liked the Choir. But he didn't sign them. Why? He didn't think he could sell enough of their records to make it worth his while. Why? The isolation from the general music world, and the ostracization within the Christian marketplace.

Fix it? You can't. You can't go back. It's acceptable now to be a Christian artist. Meanwhile, the entire music industry is disintegrating. It's not nearly as much a case, despite what the industry believes, of this being a result of file-sharing. Rather, it's an inability to release music anyone genuinely cares for or about. That's why 256 kbps MP3s are the perfect medium for music today. They sound terrible, and they can be deleted with a push of a button. It's a disposable medium for disposable music.

You touched a bit on file-sharing. Do you think recent changes in technology have been good or bad for the industry as a whole?

They have hurt the industry in as much as the industry has been woefully tilting at windmills. Instead of embracing the technology, they have spent a ridiculous amount of time and energy chasing after file-sharers. Granted, these people are ripping off the artists, a fact conveniently ignored by file-sharers who insist they're cyberspace Robin Hoods sticking it to The Man. But they're a very small part of the problem.

On U2's website, you can buy a download of one of their albums as either a medium-quality MP3 or full-quality FLAC. It amazes me the industry hasn't realized this is the only way to go. It is not that expensive to dust off original master tapes, even those needing special care or restoration because of the tape

itself deteriorating, and go through your entire catalog, making it all available online. Yet they don't. The labels would rather watch tapes rot than spend a few dollars to generate revenue from people buying the music they grew up with.

This is especially reprehensible in the Christian marketplace. These albums are sacred. They brought people to Christ. They nurtured people in the faith. They blessed, they challenged and they comforted the listeners. To not make the music available is flat-out sinful.

Two hypothetical questions:

- **Someone from a big time label comes to you wanting to put together a super group of "unknown" Christian musicians from the 80s/90s to record an album. Anyone you pick can't say no. Who would you pick and why?**
- **This same someone likes the results so much that they want to fund a series of re-issues of ignored Christian albums from the same time period picked by you. They are going to put enough money behind it to get them heard everywhere. Which albums would you pick and why?**

Why are you trying to get me in trouble with anyone I don't include in the group, or whose records I don't mention? They all have my phone number, you know!

Okay, I'll take my life rather loosely in my hands and answer. First, a supergroup. What I believe would be fascinating, in terms of what they'd do musically, would be Sean Doty from Veil of Ashes on guitar and lead vocal, Mike Roe also on guitar and vocal, Tim Chandler on bass and Aaron Smith on drums. That would be awesome.

As far as re-issues, I'd put together compilations for everyone in the book plus Adam Again, along with re-releasing everything in everyone's catalog. I would dearly love to do that, and not in the hypothetical, either. Re-mastered, re-mixed where necessary to bring them up to snuff sonically. The compilations would be more for potential new fans than existing, because it is impossible to put together a compilation of any artist that will satisfy everyone. You're always going to have "how could you leave off that; how could you include this instead of that." So, make the entire catalog available so people can have the records as they remember them. But push the compilations, hopefully arrange for some touring if the artists are interested. I'll write the liner notes and concert programs. It'd be an honor.

<http://godsnotdeadbook.com>
<http://www.goldfishandclowns.com>

First And Forgotten

The story of
Christian rock's
neglected pioneers
in their own words

Jerry Wilson





BRIAN KIRSCH

STERLING PART 2

Interview by Steve Ruff

Here is part two of our interview with Sterling from Veil of Ashes. This is a great story, one that is changing and being thought out and we got to be a part of that process with Brian. For me, I always enjoy talking to these guys, these artists, and getting a glimpse of the journey that they are on. This is part two of Brian's interview, and next issue we will bring you the finale. Enjoy the read.

So we're back for part two, how are you?

I'm okay, just going through a bit of insomnia right now. Sometimes I can't sleep... I go through phases because I have so much going on in my head and in my life right now. I've been up for thirty something hours right now so I'm just giving you fair warning if I sound a bit lethargic.

I was interested in why you think that early era of music was so magical? I agree with you, but what was it in your

estimation as an artist that made it so magical?

What made it so magical? It was a magical era and that time was so fantastic because if you go back to the really early punk period with bands like The Damned, Sex Pistols, X-Ray Specks and all that stuff, it was basically people saying that, "We can do this, we can pick up instruments and we can play." So you really had this mix of people that I would consider pros, and amateurs, who would pick up a bass, a guitar or a vocal and decide that they could do it. A great example would be Culture Club. You might not know this but almost every song that Culture Club did, they wrote their songs around the vocal lines that Boy George would put into a recorder. He would do these vocal lines and lyrics, and then they would base the song around the lyrics. It isn't that hard to do if you have a knowledge of music.

Is that how you guys wrote in Veil?

No, basically we would write the songs first. If you look at the albums and you see the songs Sean wrote, he basically wrote the lyrics and the music at the same time. If you see the songs that are credited to me and Sean Doty, a lot of times I wrote the music and he wrote the lyrics and vocal lines in over that.

So, to summarize it was kind of the D.I.Y ethic of just making it happen that lent itself to the magical nature of the day and age?

It was total D.I.Y... when the band first started and was still a three piece (me, Sean and Phil), a lot of times we would just jam together and it would bring a lot of the music out. We used to rehearse in a room out of Phil's church, and it was an incredible time because we were writing a song, and I was bringing stuff up from my past in my bass line... and the drums were coming together, the guitars and the vocal lines, and there was a moment while we were rehearsing this song, "Come Unto Me," and we actually felt the Spirit come down upon us... we knew we were having "a moment".

Yeah man, that's cool...

It was probably one of the most powerful songs that we ever did.

Did you experience that a lot when you guys practiced and played?

Yeah... actually if you go to the *Mr. Sunshine* album, the song "The Hunger" was one that I wrote. I wrote that song on bass and I could not play that song live on the stage without turning away from the audience because it was so powerful for me emotionally and musically. Sean wrote the lyrics and I had the music, it was like we... I really considered us the Lennon and McCartney of Christian rock 'n roll, but when we played that song I really would have to turn away from the audience. I literally would be weeping, not from the lyrics but because of the passion in the music, and it would just hit me so hard sometimes.

Sometimes music is just as, if not more, moving than the lyrics... putting them together really gives it that "one, two" punch. "Come Unto Me" was such an amazing and emotional song too.

Veil of Ashes was a very emotional band, just the subject matter itself was pretty emotional. I used to tell Sean all the time that I was the vehicle for his muse, and yes, it is a great song.

Was that a song just you and Sean wrote?

Originally that was done before Lance joined the band when it was just me, Sean and Phil. I know that Lance was also derided quite a bit because he was a lot mellower than the rest of us, but make no mistake, Veil would not be Veil without Lance.

As far as the subject matter of the songs went, was that harder to approach back then?

Not for us. It wasn't difficult for us because it was just a part of life; that was just the reality of the times. Particularly when you go to a song like "Without Eyes" and "Corpse", we were doing things lyrically that the church just did not get at the time. The only other band that I can think of that was doing the same thing at that time was Undercover. For us it was life and reality.

How did you guys handle being in the Christian market and talking about issues that were "real life", when people in the church were not ready (or

Not well... very, very frustrating because it was life for us. So it was frustrating and made us angry at times because we wanted to talk about things that God wanted to do. We wanted to talk about things that God wanted to do in people's lives. We broached the subjects of suicide, genocide and racism as well as talking about love and hope. If you go back to the album *Pain*, the whole album is like the transition from being in a place of being lost and realizing you need God, you need salvation, and the crap that you go through in order to get there. That's what everyone goes through.

The last time we talked you said it had been since '92 that you had been to church, or anything of that nature?

It's been awhile...

I don't want to pry, it really doesn't matter I don't think...

Any questions you have I will answer honestly and I will give you my opinion, as well as maybe a little background and history.

Okay, I was curious about that and where you are now?

Well...you know... I went through a lot of s***. Towards the end of the band it became really, really hard. We were ostracized and we weren't in the Southern California market... bands like LSU, Undercover, The Choir and all those guys, they had a support system, but we didn't. We were alone really... if we had any compatriots it would have been the 77's. We were pretty isolated for the most part.

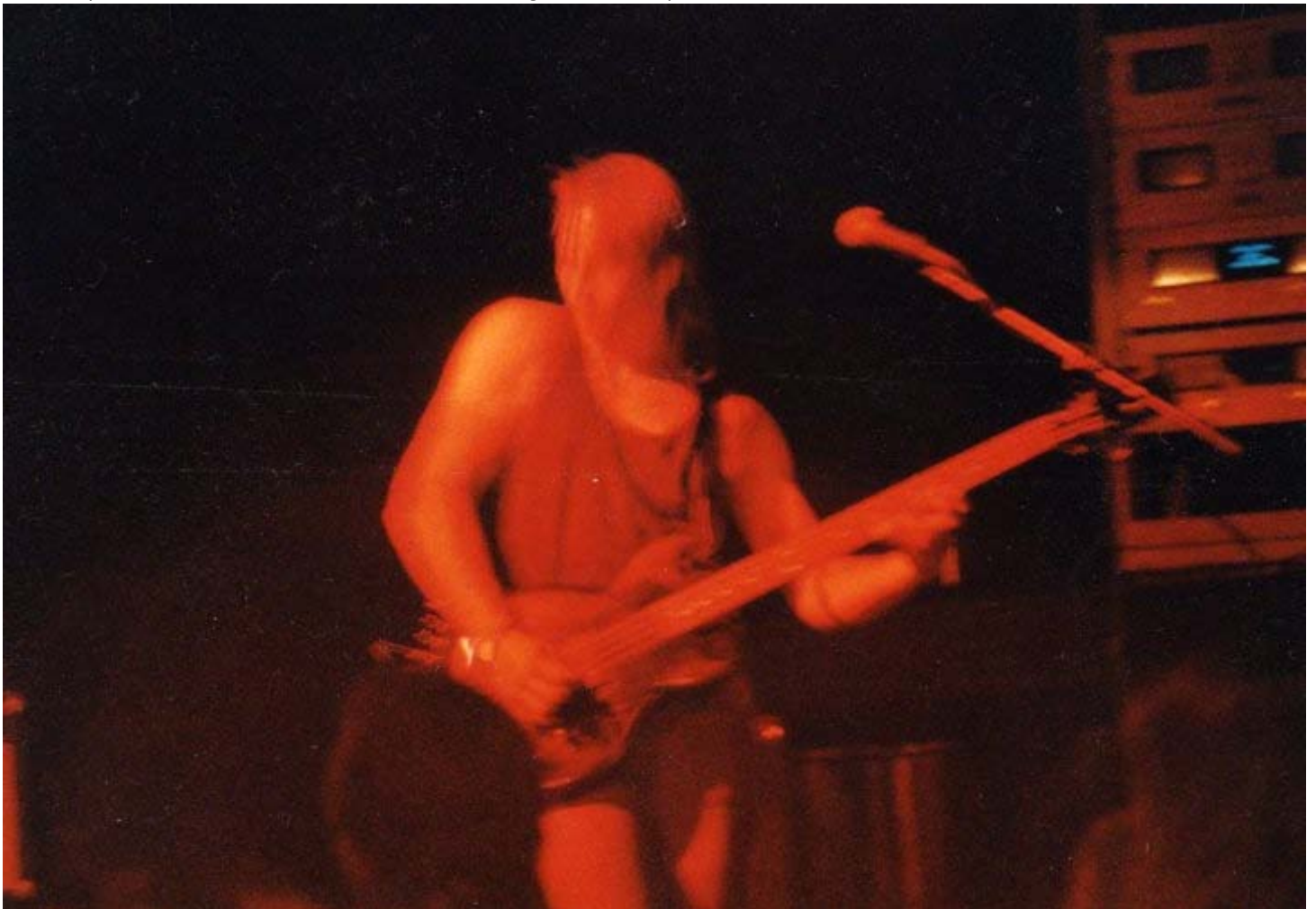
When you say no support system, do you mean overall or are you talking about isolation from other bands?

Not overall, I'm talking about from other bands. Our whole thing was that we played the clubs, we were never a Christian band per se. We really thought of ourselves as the West Coast version of U2. Me and Sean had the mentality that was you can be a Christian, and you can be in a band and you can put out your faith and ideas, particularly if the music was good. U2 totally validated that too

because if you are a great musician or a great artist, you can put what you're saying on top of your music and deliver that.

Now of course I was a little bit darker than Sean, but we also had a lot of common ground. We both loved Queen, they were my favorite band in high school. We both loved U2, and that's where there was the fork in the road. He was a little bit "poppier" than I was, and I was quite a bit "gothier" than he was. I don't know if it's genetic, but I am a more depressive personality... I'm just a bit of a sad boy. I'm introverted, but Sean's a little more introverted than he lets on to. He keeps his cards close to his chest, but like a lot of great artists he'll let it out in his words and his music. Sean's one of the greatest lyricists out there.

Pulling it back around to talking about you guys isolated and frustrated, etc. Do you think the industry itself contributed to you losing interest and walking away from the faith aspect?



That's a good question... the industry is the industry. They didn't know how to market us. At that time there weren't any Switchfoot or Jars of Clay type bands, everything was very black and white. It was either you are for God or you aren't. The whole spectrum of human emotion wasn't open back then, everything had to be geared towards "coming to Christ", and that was it. If it wasn't like that then you were not a Christian band, and you couldn't talk about what you wanted.

So you had to proselytize everyone is what you're saying?

Exactly. We got signed to Graceland records and they loved what we were doing. We were charting number one on a bunch of college radio stations because of my efforts to get our first two demos out to radio. So we were there with something to say, and if you have something to say with good music in your background, people are going to listen to you. The thing was that back in the early 80's with the whole D.I.Y. thing like we were talking about before, we

knew we could do this. We're going to hit all the radio stations, we're good musicians and we can do this. It's the same thing REM did, or The Smithereens and the B-52's. They all had a good college following. We wanted to get the kids because we had something to say, and we have something to say that's important. They didn't have to listen to us, but what we have to say is important, plus it has a fu**in groove that could make your booty shake.

So in the end, the Christian music industry is really just about making money...

Well of course, of course. Think about it. If you're a record label then you're a record label. I hate the term "Christian" and "secular". You have a target audience and you are trying to make money. Why would you want to sign a band that's not going to make you money? Why would you take a band, spend \$100,000 making and promoting a record if you aren't going to make any money? There is nothing wrong with that, nothing wrong with that. That is the

capitalistic system and that is what America is based on... free enterprise.

Do you think it's possible to merge the two together? Does a Christian label that is out to make money line up with the Christian philosophy? What I mean specifically is not just making money as in capitalism, but as far as the Christian philosophy goes when it comes to being honest or being real... I've always felt that bands like Veil who were honest, it was to their detriment because the Christian industry doesn't want to deal with anything real. They want to deal with something that's easy, accessible, happy and makes people feel good because that's going to sell more units. Does that make sense?

Yeah it makes sense, because we scared people. I love the music of that time because of Larry Norman, Sweet Comfort Band and 2nd Chapter of Acts, etc. These were all great, great bands. There's nothing wrong with making money on your creative efforts. It's like your showing the truth, but you're underlining it with something that



Brian Healy, Sean and Sterling in concert

you've done artistically. There's nothing wrong with making money off that.

Jerry Lee Lewis' cousin is Jimmy Swaggert, and Swaggert is the best honky tonk piano player around. If you ever watch him when he's tickling the keys, he's a great honky tonk player. There is nothing wrong with marrying the profane with the divine. There's nothing wrong with that because you reach the masses. If you write a great piece of music with some very truthful lyrics that you make money off of, that's okay.

So getting back to you and where you are, I remember last time we talked you said you thought you were possibly agnostic?

Possibly...

Well speaking personally, I know that in my own life I wanted Jesus... not Church or the system, but just Jesus. However, growing up for me the two were inseparable. It was like there were certain things you believed because you were in a certain denomination, but as I got older I realized that I didn't want any of that, I just wanted a relationship with Christ and I was finally able to separate Jesus from religion in my own mind. I'm curious as to what your past was to bring you to where you are?

That's actually a very good question...

Yeah, 'cause when you said you guys would sing "Come Unto Me," or when you would play "The Hunger," the moving of the Spirit was very real...

It was very real. Let me give you a little background, okay? My family was Pentecostal. We spent time with Foursquare Church, Aimee Semple McPherson, which I have a lot of issues with... you should Google her. It's actually a very good question you asked because I've been thinking about it the last month... I really don't think I'm agnostic anymore. It's hard to say sometimes because there's so much information out there. I believe that the Bible is a really good historic document. As far as it being inspired by God, I'm 90% sure.

You know in the Bible it talks about people who don't hear the gospel, they have a certain amount of light that is

revealed to them in their lives. Depending on whether or not they reject it is their salvation. There's how many people on the planet? There's certainly a point where everyone on the planet is not going to hear the gospel of Christ, so there is so much truth and righteousness that is revealed to them either in nature, in their relationships or just in their hearts. It's hard because I read a lot and I try to take a lot of stuff in. I try to sift through it and weed out the bull s*** that is the revision of history from progressives that are trying to subvert our country... and... uh... I'm not really sure sometimes... I'm just not really sure... However, I do believe there was a point in my life where I really did accept Christ.

The thing is that most people believe that you receive Christ and your life's going to change and you're going to be saved forever. For me when I got saved, it was a very hard time in my life, I was 18 years old and my life needed to change. I accepted Christ, started going to church and really delved into the reading and understanding of the scriptures in Hebrew, Aramaic and Greek. I came to the same understanding that scripture said which is that I am sinful by nature and I'm in need of redemption. I wasn't in sin because I sinned, I was a sinner period because I was born into sin and I realized that. It was at that point that I really realized that I just didn't need my life to change, I was wrong by nature. I knew that, I understood that I see that come out of me every day. I see the wrongness, and the hatred and the bigotry that comes out every day and I needed that to change, but I realized that I couldn't change it because that was my nature. I realized though that through salvation that could be changed. However... when you're going through the gospels in the scripture and Christ says that 'everyone God brings into my hand will not be lost'... I believe in eternal salvation. Once you come to that point of true repentance then you realize you are wrong and God is right.

It's not about O God I want my life to change, or O God I want this girl or O God give me this or that, but true and real repentance. When you realize that He's right and you're wrong and you choose

salvation. It's not upon us, it's upon Him. The thing is that God also says He does not take His gifts away. I know I do stupid s*** sometimes, and I know that I wander in my philosophies... but I rest in the assurance that He will never give me away. (ed. note - just to express the emotion of this conversation, it was at this point where Brian became emotionally overwhelmed. It was hard for him to even speak... it was deep.)

I think you're right about that... it still touches you?

Of course... He's someone who will never turn you away. I've done some dumb s*** in my life, even after I've been saved... God's cool man.

I think it's also good to constantly be in a state of reassessing things and trying to figure it out.

Yeah, and like Paul said in Romans, "Should we sin more so that grace abounds? By no means...but thanks be to God... thanks be to God because He will meet you there." Our sins are forgiven; past, present and future, and He knows your heart. When we talk about grace everyone points to King David ya know? I mean what a dumb a**, he did some stupid s*** ya know? (laughter) Still God was like, "but I know this guy, I know his heart and his heart is after me, it's after truth." His heart was about doing the right thing, his heart was about making his dumb mistakes right.

Ultimately I would suppose that's what really matters...

It does matter because we work out our salvation through fear and trembling. We do that because we know that God is right and He has done things for us. We live in that awe and wonder, in that graciousness.





Veil of Ashes: Sean, Sterling, Phil and Lance



Brian Healy and Veil of Ashes in concert

LIVE REPORT: AUNT BETTYS FORD

...“all I ever wanted, was a good job” ...

By Steve Ruff

If you guys follow Knott or Aunt Bettys on Facebook I'm sure you have heard all about this show... but I'm gonna spill on it one more time. This was the first time that I have ever seen Aunt Bettys live, and actually the only time I have seen Knott with a band period. My wife and I live in Atlanta, GA completely on the opposite coast from where the Bettys were playing, but as soon as I knew the details we had tickets booked and travel arrangements made! It was one of those things that I couldn't afford, but I had to figure a way to get there. It was a good choice!

Aunt Bettys were playing with 3 other bands that evening and they were third to go on. The venue was Detroit Bar: a good sized little club where the band and the audience can be close enough to interact and feed off each other. By the time the Bettys took the stage, the place was packed. It was wall to wall with fans that were anticipating the show.

Up to the stage walks Cummings, Carter, Doidge and Knott. Knott says, "Alright boys, let's do this," and the mayhem ensued! You can see the set list from the picture, and the guys were dead on the entire show. The set was only about 35 minutes long so the in between song banter was at a minimal, but they raged through 9 songs in an admirable fashion. They played fan favorites like "Kitty Courtesy" and "Rockstars on H," but for me the best song of the night was definitely "Rocket and A Bomb"! Rocket was so emotional and charged, and there's something about a couple hundred people screaming a chorus together that just turns the adrenaline on.

Rumor has it that there will be another show sometime in November - you can stay tuned into the Aunt Bettys Facebook

page for details on that. Thanks to Carl Spacone who had a limited run of t-shirts made up for the show - that was a definite plus. If you can catch the next show, do whatever you must to make it, it was awesome! On a side note too, this was the first time Doidge has played live in 13 years which made the show that much more memorable. Also in attendance was Rick McDonough of Hidden From Blackout and Struck Last May, Brian Healy of Dead Artist Syndrome and Chris Brigandi from The Lifters.



AUNT BETTY'S FORD

DETROIT BAR COSTA MESA, CA. 9.14.10

STARBABY

SEX DOLL

KITTY

ROCKET

ROCK STARS ON H

CHRISTINE ON CRYSTAL

SKINNY BONES JONES

ADDICT

MOTOR QUEEN



Kimloy Photography



Kimloy Photography



Kimloy Photography



Kimloy Photography



Kimloy Photography

The Aunt Bettys Ford show was a blast! I was lucky enough to be right up at the front for the show, right underneath a speaker that surely was trying its best to destroy my hearing. I was filming the show so I didn't have a chance to take pictures, but I was right beside a lady that was snapping pics with what looked like a professional rig. A couple of weeks later some pictures of the show turned up on Facebook and I contacted the photographer who I found out to be Kim Loy. I asked her for permission to use a couple of pictures and she sent me what she took since she wasn't sure which two or three to pick. We thought the pictures were great and deserved their own little pictorial spread in this issue as a tribute to a great show and a fantastic band. Check out Kim's face book page, she is a great photographer and has several different photo albums up for viewing with some other notable music acts like The Altar Billies.

<http://www.facebook.com/pages/Orange-County/Kimloy-Photography/156618447735>



Finally these guys nail it! I've liked this band since 2007's Knuckles Up. Celtic/Street Punk with a little Oi! in the same vein as bands like Dropkick Murphy's and Flogging Molly without sounding like them. High energy, anthem filled, and tough. This has been in my top ten of 2010 since its release in March. Produced by Johnny Rioux of Street Dogs, he really brought the best out of this band. Song after song this album rocks, Black Thorn, Courage, Born For This, and Way Of The Sun are favorites of mine. Solid lyrics throughout. Highly recommended album.

– Josh Lory



Marc Byrd and Andrew Thompson's completely engrossing new disc that I highly recommend everyone to pick up and listen to. This music is best listened to through headphones, and you can honestly put on your headphones, recline back in a chair, turn up the volume and get carried away by the fluidity of the sounds and the stunning beauty of each track. Although Hammock has made straight ambient albums, on this outing they incorporated live drums and the outcome is perfect. This disc is available as a hard copy or a download, but I would recommend purchasing their North, West, East, South book package where you get the Chasing After Shadows digipak (six panel), an e.p. of four ambient tracks not released anywhere

else, and a copy of photographer Thomas Petillo's hardback, linen bound book that has 100 top quality pictures shot while he was on the road with the band between 2004 and 2009. The book and pictures are a great compliment to the music. This is a limited edition set, signed by the band and by photographer Petillo. In addition, this disc has Tim Powles from The Church playing drums on one track as well as handling some mixing duties. Steve Hindalong can be found on numerous tracks playing drums and percussion as well as handling some production duties. Derri Daugherty handled some recording and mixing as well, while Marc's wife Christine Glass Byrd can also be found contributing her angelic vocals on several songs. This disc is unique and beautiful, the addition of the live drums, the strings and Matt Slocum playing the cello really put this group at the front of the pack for ambient music in its different forms and in its layered, pristine shine of clarity. This is a must have!

– Steve Ruff



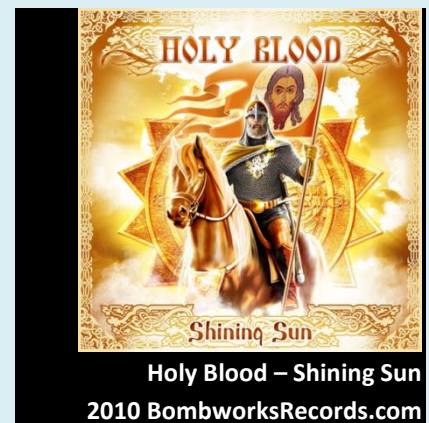
Score another holy grail for the Retroactive crew. Talk about a sought after obscurity - original copies of both Messiah albums have gone for insane amounts on eBay. What few copies there have been, that is. Now we not only have this classic in digital form, but also a very detailed band story on their new website. *Final Warning* was recorded on a tight budget a long time ago, so the sound gets muddled at times. But this issue still sounds light years better than any bootleg out there. The sound is pretty straight ahead heavy metal with apocalyptic biblical lyrics. Fans of modern metal or alternative music might find this stuff cheesy, but for those (like me) that love the cheese – this is a metal feast. No bonus tracks, but a very respectful and well-done re-issue of a great album.

– Matt Crosslin



The second and final album by Messiah – this one was even rarer than their debut *Final Warning*. At least *Final Warning* had some bootlegs floating around – this album almost seemed more like a myth for a while. Originally an ep, this re-issue has been expanded with the addition of the first three demo songs Messiah ever recorded. According to the Messiah website, this ep was originally recorded with vaguer lyrics to try and catch the attention of record companies. A few songs from the debut were re-recorded with altered lyrics. I find these songs a bit more melodic and catchy than their first album. But it is still straight up heavy metal from the 1980s.

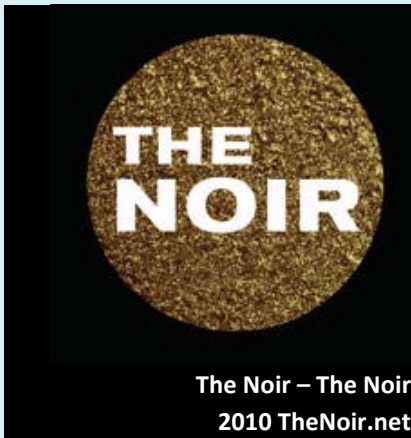
– Matt Crosslin



Why have I not been listening to Holy Blood since day 1? This is their fourth album, but first for me to check out. I love world music. But when bands mix world music with heavy music? That sends me into the stratosphere. Holy Blood mixes traditional folk music with blistering black metal for a unique sound that makes me smile big time. By folk, I mean more Ukrainian and Celtic than Simon and Garfunkel. And I don't just mean the occasional flute intro thrown in as garnish. They use folk instruments and influences extensively throughout every song. Excellent choice – it works well for the sound they have chosen. This sound also mixes in elements of

Melodic Metalcore and new school Hardcore. A truly unique and enjoyable alternative to the basic death/grind/black metal sound.

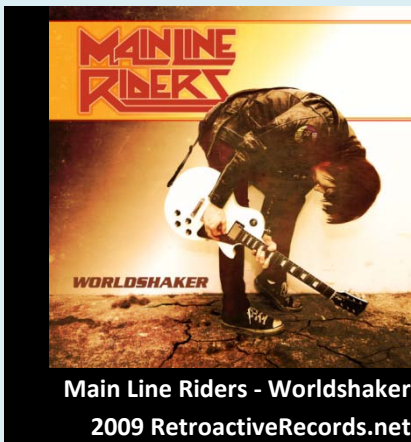
– Matt Crosslin



The Noir – The Noir
2010 TheNoir.net

The Noir is one of those completely D.I.Y. independent bands that really show how much undiscovered talent is out there. Spencer Smith is the man behind all of the music; he played all cello, guitar, bass, keys, loops, and beats as well as singing all vocals. The music is polished just enough, not overdone and not slick, and the mood behind the entire disc is powerful and draws the listener in. I immediately drew a reference point to NIN when I heard this disc, but it's not a hardcore industrial sound at all. The keyboards are probably what sounds similar, the music overall is very well integrated and layered. The overall mood is melancholic and satisfyingly pensive, soothing and penetrating. This is a great disc and a worthy first release. Check out the website for inexpensive downloads, a bonus disc, t-shirts, etc. Definitely give this one a listen!

– Steve Ruff



Main Line Riders - Worldshaker
2009 RetroactiveRecords.net

This album is far better than their debut (2007's *Shot In The Dark*). Former Migrants (and current Grave Robber) vocalist Shawn Browning is an amazing singer, in that he sounds nothing like he does in his other

projects. Clifty (former Stivs/original Huntington) really pulled this project together nicely. Producer Tim Bushong (Bride, Grave Robber) did a great job as always. The sound? THIS IS ROCK 'N' ROLL!!!! *Worldshaker* falls right in line with AC/DC's *Highway To Hell* and The Cult's *Electric* albums. Give it some time. A Good from album start to finish! Catchy sing along lyrics, positive message - can't go wrong. Air guitar fun for all!!!

– Josh Lory



Deus Invictus - Staged In Waiting
2010 BombworksRecords.com

I wasn't sure what I was going to hear when I started listening to this album. The cover and song titles gave me the impression that this would be a goth album. But it came in too close to deadline to get it sent to our resident goth expert Steve. The first few seconds sounds like an alternative band from the 90s. Then it quickly changes to a metalcore sound, then a death metal sound, and just kept changing from there. By the end, I was pretty convinced I had just heard the death metal version of Tourniquet. Skilled playing, quick style changes mid-song, intricate time signatures, it is all there – just filtered through a death metal and metalcore lens. If you are looking for something heavy but slightly different, Deus Invictus is the band for you.

– Matt Crosslin



Professor Small – Escape!
2004 MySpace.com/professorsmall

This album is a bit different than the other albums reviewed this issue. I first heard of

Professor Small through their mp3.com page back in the late 1990s. They play electronic music, but don't think techno or Joy Electric. Think original music with melody, humor, and originality that just happens to be created electronically. Technically, Professor Small is a side project of two DJs (Professor Television and Mr. Small) that teamed up to create something different. Their 1999 debut album *Go!* Contains some great songs (like "Animals At The Disco"), but there seemed to be a stark contrast between the catchy songs and the experimental songs. *Escape!* came along and found a way to marry the catchy and the experimental in every song, making a cohesive and interesting listen from start to finish. You can check out some songs on their MySpace, and then order the discs there if you like what you hear. I recently purchased this disc, so I can (hopefully) pretty safely say that you can still order their music from their MySpace page.

– Matt Crosslin



The Crucified – The Complete Collection
2009 ToothAndNail.com

Everything by The Crucified, all in one spot. What more do you need to know? The early KGB demos are here, cleaned up and sounding pretty good. The *Nailed* and *Take Up Your Cross* demos are also here, just as they have been released before. Also added in are the *Live at the New Order* ep and the two demos released after they broke up on various compilations. That is disc one. Disc two is their self-titled album and *Pillars of Humanity*. *Pillars* has been re-mastered and it sounds brutal – just like it was meant to. Then there is a third disc – a DVD of a lot of back stage and live footage. The packaging is top notch. The liner notes are an interesting read – kind of scattered but also kind of informational and historical. The notes are really a long string of quotes from band members (current and former), as well as some others that were associated with the band. Overall, a great tribute to an intense and ground breaking band.

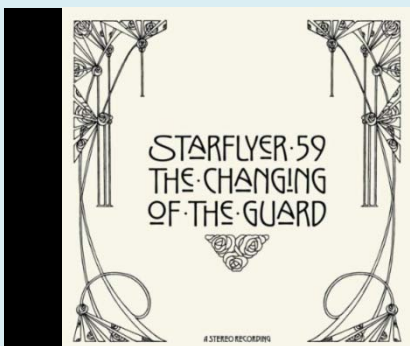
– Matt Crosslin



Jagged Doctrine – The Stalker
2010 JaggedDoctrine.com

The former kings of the mp3.com Industrial metal charts are back. Jagged Doctrine returns after a long “hiatus” to deliver more of their aggressive industrial metal hybrid music. *The Stalker* tells the story of Kale: “Kale is torn between his loyalty to the Servants and his new friendship with Jessica. The lines are draw, a battle is brewing, and in the end the battle is for Kale’s soul.” This battle is well-played out through the course of the lyrics. Don’t expect a sermon in a song – expect two worldviews battling it out in honest ways. The music also contains everything that you would want from this type of music – eerie keyboards, crunchy guitars, and electronic beats. The mix is a bit on the muddy side, but not near as bad as most indie albums are. The good news is that this album is available as a free download on their site (if you like it, don’t forget to donate).

– Matt Crosslin

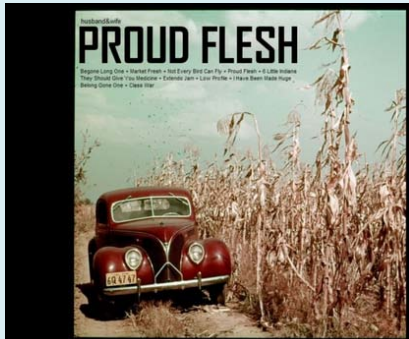


Starflyer 59 – Changing of the Guard
2010 ToothAndNail.com

Jason Martin keeps the ever-evolving entity that is SF59 rolling through another album. This time, Martin goes for a more acoustic and organic sound while still keeping many elements that sound like his last few albums. But there are also a few new twists thrown in. Like the sound of tablas that starts off the first song – a nice touch of world music that unfortunately is not repeated anywhere else on the album. As a Starflyer fan, I have to

admit that I liked the album the first time I heard it. The strange this is, every song seems to blend together as you listen to the whole album, but if you go back and listen to each song individually you can note subtle differences. Actually, I would say this album is probably more of a grower – I love it now whereas I just liked it when I first heard it. If you are in to records, make sure to get the Burnt Toast vinyl version that comes with a bonus seven inch.

– Matt Crosslin



Husband&wife – Proud Flesh
2010 XRAREcords.com

Dreamy, Noisy, even shoe-gazer-ish at times, Crossroads of America Records recording act husband&wife return with a new album that reminds me why I like music. Despite what the name might imply, this is not a married couple doing folk music. It is indie rock made by a band. I even hear a bit of groove and swagger in songs like “Market Fresh” – maybe it is just the bass guitar player in me, but I love it when a good groove moves a song. These songs seem to rock harder and louder than what I have heard from this group in the past, but that is a good thing. You can listen to the whole album at Band Camp, but I think I am going to save my money for the vinyl version. This sounds like the perfect music for a turntable.

– Matt Crosslin



The Redemption Center – Land of Plenty
2010 TheRedemptionCenter.com

Take roots rock, Americana, jangle pop, country and folk... mix together well, throw in

a dash of nostalgia, and you have The Redemption Center: a band that is another in a long line of fine bands that Jesse Sprinkle has been involved in. The Redemption Center features the vocals of J. Stephen Smith as well as a cast of talented musicians. I like the warmth and passion that I hear coming from the tracks. I also hate twangy country, but the way that they use it here might make me change my mind. You can listen to the whole album on their website for free. If you decide to buy the album, there is also the Music With a Meal Deal, where they will donate a meal to a hungry person at the Rescue Mission in Syracuse. Don’t miss out on that deal.

– Matt Crosslin



Starflyer 59 – Ghosts of the Past
2009 ToothAndNail.com

I really didn’t need to buy this album to review it. Not because I illegally downloaded it or anything, but because I am a big fan of this band and I already owned every song on here. *Ghosts of the Past* is basically a compilation of the *Ghosts of the Future* vinyl box set, a handful of eps, and the bonus track from the *Dial M* vinyl/digital version. For those that never bought the vinyl box set, this is good news indeed. For those like me – this collection is a tough choice (and a bit of a rip-off). With today’s technology, couldn’t you have at least sent a coupon out to those that just bought many of the songs on here less than a year ago? And why is the second disc so short? What about putting the *Portuguese Blues* ep songs on there?

The songs are quality Jason Martin songwriting, leaning a bit more towards keyboards and acoustic guitars than electric guitars. If you don’t already have the song “Magic”, then that song alone is worth the cost of the disc. This disc is a collection of demos, alternate song versions, and b-sides – so be ready for that. Some of the songs can be quite raw in places, but that is not necessarily a bad thing.

– Matt Crosslin

SHORT SHOTS

Many bands today are opting to release singles, eps, and one-off songs online instead of recording whole albums. Here are our reviews of these random length musical endeavors.



The Lean Years Tradition – Ghosts of Montpelier | 2010 TheLeanYearsTradition.bandcamp.com

I found this single through the Starflyer 59 Fans website. Probably a great place to list it – SF59 is a clear influence on the band's sound. Or is it a solo project? Info is hard to come by at this point. The style is listed as Christian Indie Rock, and I would say that if you take into account Christian indie from the 1990s up until now, that would be a good description. Only two songs here, but I can't wait to hear more. Another free download, also – so what do you have to lose? – *Matt Crosslin*



Sungrazerr – Sungrazerr | 2010 SubdivisionTheory.com

This offering by Subdivision records introduces us to the band Sungrazerr with a much welcomed e.p. and not just a single track. Classifying these guys would be hard... ambient guitar fuzz punctuated by sounds from outer space that ebb and flow in a way that somehow really works, and works well. Definitely a unique sound and a method to the madness that is going on, I can only imagine that these guys are loud live. Track one is Elephants and where you primarily get the mix of all the sounds fuzzy and other worldly. Track 2, Black Bunny Haven slows it down a bit but adds stabs of feedback in with the ambient mood of heaviness. There are plenty of unidentifiable sounds going on in here, but they really gel well to make the listener question what is coming next on the trip. Track 3 is Daybreak, and at the midpoint here it slows it down and incorporates a full droning ambience punctuated by soft sounds of waking up from a dream. Plummelo is the next to last track and continues as a quiet but emotionally very heavy sound that sustains the entire track and leads perfectly into the last song, Kings, which returns to the fuzzy, punchy distortion that ends the disc and really feels like having been taken on a journey through someone else's dreams. Beautiful and challenging. – *Steve Ruff*



Wish For Eden – Starting Over/Old Man | 2010 facebook.com/pages/Wish-For-Eden/152240278127627

As far as we are told, these are preview songs for a new album. So they may change or not even make the cut. But for now you can listen to these songs at Wish For Eden's Facebook page. If this is a sign of what is to come, I look forward to the new album. There seems to be a bit of modern influences mixed with the classic sound from *Pet The Fish*. Also seems to be a bit more energy and groove than their debut. Rob Walker's vocals are also a bit less grungy – a good direction to choose. A great sign of things to come. – *Matt Crosslin*



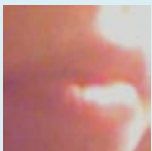
Cameraphone - No Light / Crestfallen Minor | 2010 SubdivisionTheory.com

Ambience and anticipation lead in on this track with a reverential feel of quiet simplicity. Definitely need to have your headphones on to let the music really surround you and to take in the mood that is being created. The music softly builds through ambience and relaxing guitar tones that slowly peak to a quiet fuzz right before the pinnacle is reached for a brief moment... then the sounds relax back in and take their leave...absolutely beautiful and left wanting more. – *Steve Ruff*



CVSC - 4 Minute Mile | 2010 SubdivisionTheory.com

"Ba, ba, ba, hey, hey, hey"... This is a new project with Kevin Castillo and Campuzano and a nice addition to the growing roster on Subdivision. The music here is airy and a bit poppier without being pretentious. It would fit great on any college/indie radio rotation play list. Always great to keep up with what Campuzano is into and this is a great first track of hopefully many more. Website says that this one is influenced by REM, Guided By Voices, Kasabian and Creeper Lagoon, but this is a definite unique sound that has been developed quite nicely and is a lot of fun to listen to! – *Steve Ruff*



JBAP - Money Back | 2010 SubdivisionTheory.com

Very little is known about this new project which just adds to the luster and the sincerity. A catchy track of fuzzed out guitars, steady drums, thumping bass and a gorgeous female vocal that is all swirled together in a distorted blur of noisy pop brilliance. – *Steve Ruff*



SLIDE – Dime Store Queer | 2010 SlideMusicGroup.com

This single has been out for a while, but still worth checking out. SLIDE mixes electronica and modern rock to create an infectious sound that also happens to deal with serious subjects. "Dime Store Queer" takes an insult meant to hurt against gays and turns it around into a strong message of hope: "it does get better." The single also comes with two great remixes. Be sure to visit the SLIDE website to see the professionally filmed video for the song. – *Matt Crosslin*



Untitled (2010) by Rick McDonough